

Film Score Monthly

#48, August 1994 \$2.95

SCORING *SPEED*

MARK MANCINA
HAS WHAT HE NEEDS

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- CHUCK CIRINO and PETER ROTTER Talk About Scoring Low Budget Movies
- Free Advice from Top Agent RICHARD KRAFT - How to Break into Film Scoring

Other Thrilling Stuff

- New Summer Movie Scores
- Classical Music in Films
- The Death of Recordman?
- Soundtracks for Cinerama
- New Herrmann and CAM CDs

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Questions & Answers
- Letters from Readers
- Bestselling Soundtracks



FILM SCORE MONTHLY

Issue #48, August 1994

SEND EDITORIAL CORRESPONDENCE,
ADS, SUBMISSIONS, QUESTIONS, MAIL
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No Thanks to: The Boston Red Sox.

The Soundtrack Handbook: Is a free six page listing of soundtrack mail order dealers, books, societies, radio shows, etc., as well as FSM submission and backissue info. It is sent automatically to all subscribers or to anyone upon request. Please write in.

Just Because a Car's Speedometer Goes up to a Certain Point: Doesn't mean the car can necessarily go that fast.

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Hey, what's up? Welcome to another issue of *Film Score Monthly*, America's only soundtrack publication. This month we have an exclusive report on the score to *Speed*, one of the summer's biggest movies, as well as a look at scoring low budget films and breaking into the film music industry. We also have a continuing report on the new summer soundtracks; we'll have in-depth features on some of the summer's other big scores — *The Lion King*, *Forrest Gump*, *True Lies* — in the next couple of issues.

Would you believe I'm finishing this issue before August 1st, but you're probably reading it around Labor Day? With the mailing burden off my back and summer vacation leaving me nothing else to do, I've gotten the past two issues done in time. What's held things up instead is the lead time in printing and mailing, one that will decrease when I go back to school and am in close proximity to the printers. I've actually completed this issue before people have seen the last one, creating an odd month-skipping effect in updating and correcting information.

I must extend special thanks to all the people I've interviewed for *Film Score Monthly* over the past few months. Randy Miller, Elliot Goldenthal, Basil Poledouris, Randy Newman, Mark Mancina, Chuck Cirino, Peter Rotter and Richard Kraft have been great in talking to me, answering my I-forgot-to-ask-you follow-ups, providing photos, etc. I'm always concerned about interviewees not sounding like jerks in the finished articles — people come off in print in different ways, but all of the above (and others in the past) have been terrific. I've enjoyed talking with you, and I'm sure the same is true for composers with whom other writers have talked. Interviewed next issue: Shirley Walker and Hans Zimmer.

Lastly, Movie Boulevard's new catalog has a warning not to deal with American publisher "Lucas Kendal." I don't know who this guy is, but I'll keep my eyes peeled! —Lukas Kendall

Back to School: As of September 4th I'll be back at Amherst College for my junior year. Address is Box 1554, Amherst College, Amherst MA 01002-5000. I don't know my new phone and fax number yet — it will not be the same as last year — but I will know by the time I get there. If you want to call or fax me after Sept. 4, call home (508-693-9116) for the new number. And as always: be nice to my mom!

FSM Ad Rates: *Film Score Monthly* welcomes advertising from dealers, labels, publishers, etc. Rates are \$50 for a quarter page, \$80 for a half, \$150 for a full page, and \$200 for the back cover. You'll reach over 1,500 soundtrack enthusiasts and help out a magazine that basically advertises everybody for free anyway. Contact me (Lukas) if interested; address at left.

Mancini Memorial: A memorial service for Henry Mancini (1924-1994) was held on July 17th at UCLA's Schoenberg Hall. Speaking were David Rakin, Alan and Marilyn Bergman, Alf Clausen, Arthur Hamilton, Irwin Kostal and others; also in attendance were such film composers as Broughton, Young, Karlin, Licht, Bellis and Morley. The SCL Big Band under Alf Clausen performed three of Mancini's pieces ("Pink Panther," "Moon River," "Days of Wine and Roses"), and many tributes from people not present (John Williams, Elmer Bernstein, Blake Edwards, etc.) were read. A touching ASCAP video tribute was shown, and the service concluded with a reception at an exhibit by UCLA's Stephen Fry. Once again our hearts and condolences go out to Mancini's friends and family; in lieu of flowers, donations can be sent to: Attn: Mancini Scholarship Fund, Young Musicians Foundation, 195 S Beverly Dr, Suite 414, Bev-

erly Hills CA 90213. (This is for those unable to afford the proper instruments and schooling.)

Hans Salter 1896-1994: Hans Salter died at his Studio City home July 23, 1994 at the age of 98. The Austrian-born composer scored hundreds of Universal films from the 1930s through the '50s, often in collaborative efforts. His work on Universal horror movies gave them a unique musical flavor, and some of it (see below) is finally being preserved on CD. Among the films he scored were the various *Frankenstein* and *Dracula* movies, the Basil Rathbone *Sherlock Holmes* pictures, Deanna Durbin musicals and countless others. He had been retired since the 1960s and will forever be remembered as one of film music's great unsung heroes.

Magazines: *Sci-Fi Universe* is a hip new sci-fi movie/media magazine, edited by Mark Altman, previously of *Cinefantastique*. They haven't done any film music features yet, but will soon. In any case, it's superior to *Starlog*, *CFQ* and all those others and fans should seek it out. • *Scarlet Street* is a lengthy quarterly publication on mystery and horror. Issues feature a "Record Rack" column by Ross Care; his summer issue column (#15) focuses on Herrmann soundtracks. Subscriptions are \$20/year (\$5.95 per single issue) from 271 Farrant Terrace, Teaneck NJ 07666. • *G.A.S.P. etc.* is a quarterly magazine spotlighting horror and heavy metal, usually including an interview with a horror film composer. The summer issue (Vol. 2, No. 5) has an interview with Fred Myrow (*Phantasm*), and the last issue had one with Harry Manfredini (*Friday the 13th*). Subscriptions are \$15/year (\$25 foreign, U.S. funds only) or \$4 (\$5 foreign) per single issue; send to PO Box 661, Brockton MA 02403-0661. • The July/August issue of *Fanfare* magazine has an interview with Nick Redman of 20th Century Fox Film Scores.

Laserdiscs: Disney's upcoming laserdisc of *The Island at the Top of the World* will have an isolated audio track of Maurice Jarre's score. • The new letterboxed laserdisc of *The Cowboys* has unobscured Overture, Intermission and Exit music in stereo by John Williams; this is not on any album or video of the film and is being heard for the first time since the film's theatrical run.

Emmy Nominations: 1993-94 Emmy music nominations were announced some time, oh, whenever. Best Series Score: *Christy*, pilot, Ron Ramin; *seaQuest DSV*, "Whale Song," Don Davis; *The Simpsons*, "Cape Fear," Alf Clausen; *Star Trek: The Next Generation*, "All Good Things..." Dennis McCarthy; *Young Indiana Jones Chronicles*, "Ireland 1916," Laurence Rosenthal. Best Mini-Series/Special Score: *Double, Double, Toil and Trouble*, Richard Bellis; *Geronimo*, Patrick Williams; *Lush Life*, Lennie Niehaus; *The Oldest Living Confederate Widow Tells All*, Mark Snow; *The Stand*, W.G. Snuffy Walden. Best Song: *Carol Burnett: The Special Years*, Ken and Mitzie Welsh; *The Corpse Had a Familiar Face*, Patrick Williams and Arthur Hamilton; *Murder, She Wrote*, Bruce Babcock and Tom Sawyer; *The Simpsons*, "Homer and Apu," Alf Clausen and Greg Daniels; *Tony Awards*, Larry Grossman and Buz Cohan; *Trisha Yearwood, Song Remembers When*, Hugh Prestwood. Best Main Title Theme: *Frasier*, Bruce Miller and Darryl Phinnesse; *Lois and Clark*, Jay Gruska; *NYPD Blue*, Mike Post; *seaQuest DSV*, John Debney; *The X-Files*, Mark Snow.

TV/Radio Watch: QVC cable shopping had a *Star Wars* show on 7/23/94, selling all kinds of Trilogy junk including the 4CD soundtrack box set. This was pretty cool even though the host was clueless, thinking it had sound effects, too. Then some *Star Wars* loser called in and asked if

the Meco recordings are also on CD somewhere. • On July 27-30 BBC Radio 3 in the U.K. broadcast a four part 25 min. film music series called *Listening in the Dark*. Featured were Schifrin, Bernstein, Nyman and Mancini. • Terence Blanchard appeared on the 7/20-21 edition of *The Tonight Show with Jay Leno*. He jammed on trumpet with Branford Marsalis and the band. • The 7/14 edition of *Today* on NBC had a brief interview/feature on John Williams concerning the premiere of his Cello Concerto at Tanglewood.

Howard Shore Honored: The 16th Independent Feature Film Market will take place at New York City's Angelika Film Center on Sept. 18-26, 1994. International Feature Project "Gotham Awards" will be given to a number of people on Sept. 20, including film composer Howard Shore (*Silence of the Lambs*, *Philadelphia*, *The Client*).

Oulu Film Festival 1994: This is the world's first international film music festival and will take place in Oulu, Finland on October 26-30, 1994. Trevor Jones will be the guest of honor, and he'll conduct two concerts of his finest film themes (short concerts?) and host a film music seminar. Jerry Goldsmith was the guest composer last year, and Bruce Broughton will be the guest at OFF 1995. For further info, contact Juhani Nurmi, Oulunsuuntie 122 C 26, FIN-90220, Oulu, Finland, phone/fax: +358-81-335-474.

Letter Writing to Billboard: *Milan Entertainment* and *Film Score Monthly* are undertaking a letter writing campaign to *Billboard* magazine to get them to reinstate their top-selling soundtrack list, discontinued in the 1970s. Write to Timothy White, editor in chief, *Billboard*, 1515 Broadway, New York NY 10036. Tell him how much you'd love *Billboard* more if they reinstated the soundtrack list, how much soundtracks are a part of your life, stuff like that. Thanks.

Mail Order Goodies: Footlight Records (212-533-1572) now has in stock more rare Japanese CDs, including *Akira Vol. 2*, *Macross II*, *Ultra-man*, *Ultra Q* and numerous Disney CDs such as *The Aristocats* and *Lady and the Tramp*. They also have *The Browning Version* (Isham, Milan France) and the Russ Meyer CDs from Germany; plus a handful of *Blade Runner* bootleg CDs. Incidentally, Footlight got a lot of confused calls about the 20 CDs of *Godzilla* music Dave Hirsch reviewed in the May issue. Take note: they are not a 20 disc set, but 20 individual releases.

Wecord Wabel Wound-Up

Alhambra: Recent releases from this German label: CDA 8941: *Chansons and Themes from Fassbinder Films* plus additional tracks by Marlene Dietrich; CDA 84942: *Liebes Tagebuch/Caro Diario*, music by Nicola Piovani.

Big Screen: Rumors have gone around lately about the fate of Big Screen Records, the soundtrack label which released *Dave* (Howard), *Forever Young* and *Dennis the Menace* (Goldsmith), *Searching for Bobby Fischer* and *The Pelican Brief* (Homer) and lots more. It's not dead. Big Screen had a two year distribution deal with Giant which ended in December 1993 and was not renewed. They are currently in a state of inactivity but will be restarting later this year with another distributor. Existing Big Screen titles will remain in-print. Giant itself has a relationship with Danny Elfman's rock group Oingo Boingo and has issued his score to *Black Beauty*.

edel: Now out from this German label is a 70 minute Christopher Young CD with the rejected electronic score to *Invaders from Mars* (1985) coupled with *Oasis* (1984). Supposedly due soon (again!) is a complete score CD to *The Terminator* (Brad Fiedel, 72 min.).

Epic Soundtrax: The Alan Silvestri *Forrest*

Gump score album should be out; he only has a 9 min. suite on the 2CD song album. Due Sept. 12: *The Shawshank Redemption* (Thomas Newman score and songs); due Oct. 25: *Mary Shelley's Frankenstein* (Patrick Doyle). There will be two albums to *The Specialist*, a song CD due Sept. 20 and a John Barry score CD due Oct. 18. Barry has finished recording a second *Moviola* album (due spring 1995) with the Royal Philharmonic in London, to feature his action-adventure music; this will include two tracks specially arranged from *The Specialist* which will also be on the *Specialist* song but not score album.

Fox: Still scheduled for fall is the second batch of Classic Series CDs: 1) *The Ghost and Mrs. Muir* (1947, 55 min.)/*A Hatful of Rain* (1957, 10-12 min.), Bernard Herrmann, stereo. 2) *Journey to the Center of the Earth* (1959, Herrmann, 66 min., stereo). 3) *The Sound of Music* (1965, Rodgers/Hammerstein, 75 min., remixed from 35mm film elements) 4) *The Mephisto Waltz* (1971, 35-40 min.)/*The Other* (1972, 25-30 min.), Jerry Goldsmith, stereo. 5) *Predator* (1987, Alan Silvestri, 47 min.)/*Die Hard* (1988, Michael Kamen, 24 min.), with *Alien*³ Fox Fanfare. 6) *State Fair* (1945, Rodgers/Hammerstein). 7) *Forever Amber* (1947, David Raksin). • *The Speed* score CD (Mark Mancina) will be out in late August.

GNP/Crescendo: Due real soon is *Victor/Victoria* (Mancini, first CD issue, with four more tracks than the LP). Due this November is *Star Trek: Generations* (Dennis McCarthy).

Intrada: Due August 16th was *In the Army Now* (new film, Robert Folk). Due September 13th is *The Resurrected* (Richard Band, 1992). Lined up for recording this fall (Bruce Broughton, cond., The Sinfonia of London, Tony Thomas, prod.) are two Miklós Rózsa CDs: 1) *Ivanhoe* (1952, 55 min.) 2) *Julius Caesar* (1953, 45 min.), also with music from *The Man in Half Moon Street* (1944, 14 min.) and an overture from *Valley of the Kings* (1954, 5 min.). These will be released in early 1995 in Intrada's "Excalibur Collection." Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Imminent is a CD of Shostakovich's scores for *The Gadfly*, *King Lear* and *Hamlet*. Due Oct. is a Korngold concert works CD ("Der Schneemann" and "Der Ring des Polycrates"); due Jan. 1995 is a Rózsa solo violin CD ("Duo," "Sonate for Violin," "Variations on a Hungarian Peasant Song," "North Hungarian Peasant Song and Dance"). To be scheduled is a CD of two Issak Schwartz scores to Kurosawa films (*Dersu Usala* and *Yellow Stars*). Recording late August is a Malcolm Arnold chamber music CD, to include film score *Hobson's Choice*, and recording late October is a CD of unrecorded Prokofiev film scores. In development are many more film score re-recordings, including Rózsa's "Dance Suite" from *Quo Vadis*. • Due Aug. 15 from Koch Screen was a newly recorded CD of Leroy Shield's music for the Little Rascals, Laurel & Hardy and other Hal Roach comedy teams, *The Beau Hawks Play the Little Rascals Music*.

Legend & RCA OST: Pushed back to September by this Italian label(s): *Arizona Colt* (De Masi)/*Johnny Yuma* (Orlandi, on one CD). Forthcoming: *The Red Tent* (Morricone), *Garden of the Finza-Contonis/Camorra* (De Sica), *Dr. Faustus/Francis of Assisi* (Nascimbene). Also forthcoming, although I don't know when: *La resa dei conti* (aka *The Big Gundown*), *Navajo Joe*, *Faccia a faccia* (all Morricone), *Tody Dammit, Satyricon* (both Rota).

Marco Polo: The two Golden Age albums recorded earlier this year in Berlin (*Captain Blood*, *Three Musketeers*, *Scaramouche* and *The King's*

Thief on one CD, *Juarez*, *Devotion*, *Gunga Din* and *Charge of the Light Brigade* on another) will most likely be out in September. To be recorded at the end of 1994 are two more horror albums: 1) *The House of Frankenstein* (Hans Salter, Paul Dessau), complete score. 2) *Son of Frankenstein* (Frank Skinner), *The Wolfman* (Salter, Skinner, Charles Previn) and *The Invisible Man Returns* (same gang), suites of about 20 minutes each. Bill Stromberg will conduct; the recordings will be personally supervised by reconstructionist John Morgan. Now being restored for another album are suites from *Sahara* (Rózsa), *Another Dawn* (Korngold), *The Lost Patrol* (Steiner) and *Beau Geste* (Newman).

Milan: Due Aug. 16: *Andre* (Bruce Rowland). Due Aug. 30: *Barcelona* (Mark Suozzo), *Mystery Train* (reissue, John Lurie). Due Sept. 13: *Rapa Nui* (Stewart Copeland), *The New Age* (Mark Mothersbaugh). Due Oct. 11: *Nobody's Fool* (Howard Shore), *Wes Craven's New Nightmare* (unknown), *Merry Christmas, Mr. Lawrence* (reissue, Ryuichi Sakamoto). Due Oct. 25: *The Dead Zone* (1983, Michael Kamen).

Play It Again: Forthcoming: *Dr. Who & Other Classic Ron Grainer Themes, Ember Years Vol. 3* (early John Barry recordings with Chad & Jeremy and A Band of Angels), *Film Music of Roy Budd* (10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, 8 other Budd film themes).

Primetime: This label has released another TV compilation, this one of 25 jazz themes (*Dream On*, *Barnaby Jones*, *Lou Grant*, *The Cosby Show*, *Roseanne*, etc.), a new recording by London's Daniel Caine Orchestra.

Prometheus: *Draw/Red River* (Ken Wannberg) will be out Sept. 1. *Count of Monte Cristo/Man in the Iron Mask* (Allyn Ferguson), *Young Bess* (Miklós Rózsa) and *High Velocity* (Jerry Goldsmith) will follow two weeks later. Other titles, such as *All the Brothers Were Valiant* (Rózsa), are planned for, like, later or something.

Silva Screen: Due this summer are more newly recorded compilations (Paul Bateman/Prague Philharmonic): *True Grit: Music from the Films of John Wayne* (due July U.K., August U.S.), *Born on the Fourth of July: Music from the Films of Tom Cruise* (Aug. U.K./Sept. U.S.), *Music from the Films of Harrison Ford* (Sept. U.K. and U.S.). Rumors of a *Music from the Films of O.J. Simpson* CD are untrue.

SLC: Due August 21st through SLC's new distributor, BMG: *Un homme et une femme: 20 ans déjà* (A Man and a Woman: 20 Years Later, 1986, Francis Lai, first CD), *Bilitis* (Francis Lai), *Angie* (Goldsmith), *Anne of Green Gables* (Hagood Hardy), *John Wayne Westerns Vol. 1* (Bernstein, reissue of out-of-print Varèse disc), *The Crow* (score, Graeme Revell).

Sony: Planned CDs of *The Blue Max*, *The Wrong Box*, *King Rat* and others to be announced have been pushed off until January 1995.

Tsunami: Due in August was *The War Lord* (Jerome Moross), also including music from *The Cardinal*. Due early September: *One-Eyed Jacks* (Hugo Friedhofer) and an expensive 2,222 copy limited edition CD of *Cleopatra* (North, 74 min.). These German discs should float into the U.S. through the usual specialty shops; another half-dozen releases are planned for the fall.

Varèse Sarabande: Released Aug. 2 were several budget (\$13) CD reissues: *Halloween 3*, *4, 5, Pet Sematary*, *Pacific Heights*, *Two Moon Junction*, *Raw Deal*, *The Fly*, *Peggy Sue Got Married* and *Stand and Deliver*. Due Aug. 16: *Eat Drink Man Woman* (Mader). Due Aug. 30: *Time Cop* (Mark Isham), *Wagons East* (Michael Small), *Simple Twist of Fate* (Cliff Eidelman).

UPCOMING MOVIES

DAVID ARNOLD: *Star Gate*.
 JOHN BARRY: *The Specialist*.
 ELMER BERNSTEIN: *Canadian Bacon, Roommates*.
 TERENCE BLANCHARD: *Trial by Jury, White Lies, Clockers* (d. Spike Lee).
 CARTER BURWELL: *The Tool Shed*.
 ARTHUR CAMPBELL: *Cheyenne Warrior*.
 BILL CONTI: *Karate Kid 4, The Scout*.
 MICHAEL CONVERTINO: *Milk Money*.
 STEWART COPELAND: *Rapa Nui, Surviving the Game, Silent Fish*.
 PATRICK DOYLE: *Exit to Eden, Mary Shelley's Frankenstein, Little Princess, A French Woman*.
 RANDY EDELMAN: *Pontiac Moon*.
 CLIFF EDELMAN: *The Picture Bride*.

DANNY ELFMAN: *To Die For*.
 GEORGE FENTON: *Interview with a Vampire*, untitled Nora Ephron film.
 JAY FERGUSON: *Double Dragon*.
 ROBERT FOLK: *Police Academy VII, In the Army, It Happened in Paradise*.
 ELLIOT GOLDENTHAL: *Cobb, Batman*.
 JERRY GOLDSMITH: *The River Wild*, (replacing Maurice Jarre), *Jungle Book, Babe, I.Q.* (d. Schepisi).
 JOSEPH J. GONSALEZ: *Judge Dredd*.
 JAMES HORNER: *The Pagemaster, Legends of the Fall, Balto* (animated), *Apollo 13* (d. Ron Howard).
 JAMES NEWTON HOWARD: *Junior, Congo, Paris Match*.
 MARK ISHAM: *Miami*.

MAURICE JARRE: *Two Bits*.
 TREVOR JONES: *Quick and the Dead*.
 MARIO LAVISTA: *A Good Man in Africa*.
 DENNIS McCARTHY: *Star Trek: Generations, Radioland Murders* (for G. Lucas).
 JOEL MCNEELY: *Indian Warrior, The*.
 ALAN MENKEN: *Pocahontas, Hunchback/Notre Dame, Hercules* (anim.).
 ENNIO MORRICONE: *Disclosure*.
 MARK MOTHERSBAUGH: *It's Pat!*.
 IRA NEWBORN: *Vesco* (will act, too).
 THOMAS NEWMAN: *The Shawshank Redemption, The War*.
 JACK NITZSCHE: *Harlem: A Love Story*.
 MICHAEL NYMAN: *Messmer*.
 BASIL POLEDOURIS: *Dumbo Drop*.
 RACHEL PORTMAN: *War of the Buttons, Road to Wellville, Only You*.

GRAEME REVILL: *SFW, Street Fighter*.
 RICHARD ROBBINS: *Pet*.
 JOHN SCOTT: *Walking Thunder* (western), *Yellow Dog*.
 ERIC SERRA: *Leon* (dir. Luc Besson).
 MARC SHAIMAN: *Speechless, American President, Forget Paris*.
 DAVID SHIRE: *One-Night Stand*.
 HOWARD SHORE: *Ed Wood* (d. T. Burton), *Nobody's Fool*.
 ALAN SILVESTRI: *Richie Rich*.
 DAVID SPEAR: *Pentathlon*.
 COLIN TOWNS: *The Puppet Master*.
 MICHAEL WHALEN: *Men of War*.
 CHRISTOPHER YOUNG: *Judicial Consent, Murder in the First*.
 HANS ZIMMER: *Drop Zone, Beyond Rangoon*.

CURRENT FILMS, COMPOSERS AND ALBUMS listed from The New York Times of July 17 and 26, 1994

<i>Angels in the Outfield</i>	Randy Edelman	Hollywood	<i>Little Buddha</i>	Ryuichi Sakamoto	Virgin and Milan
<i>Baby's Day Out</i>	Bruce Broughton		<i>The Little Rascals</i>	William Ross	
<i>Barcelona</i>	Mark Suozzo	Milan	<i>The Lion King</i>	Hans Zimmer	Walt Disney
<i>Blown Away</i>	Alan Silvestri	Epic (5 min. score)	<i>The Mask</i>	Randy Edelman	Chaos/Columbia (songs)
<i>City Slackers II</i>	Marc Shaiman	Chaos	<i>Maverick</i>	Randy Newman	Atlantic (songs)
<i>The Client</i>	Howard Shore	Elektra/Regency	<i>North</i>	Marc Shaiman	Epic Soundtrax
<i>The Flintstones</i>	David Newman	MCA (1 cut score)	<i>The Shadow</i>	Jerry Goldsmith	Arista (30 min. score)
<i>Foreign Student</i>	Jean-Claude Petit	Epic (two albums)	<i>Speed</i>	Mark Mancina	Fox (two albums)
<i>Forrest Gump</i>	Alan Silvestri	London (1 cut score)	<i>True Lies</i>	Brad Fiedel	Lightstorm/Epic
<i>Four Weddings and a Funeral</i>	Richard Rodney Bennett	Varèse Sarabande	<i>The Wedding Gift</i>	Colin Towns	Virgin
<i>I Love Trouble</i>	David Newman	Columbia (2 cuts score)	<i>White</i>	Zbigniew Preisner	Varèse Sarabande
<i>It Could Happen to You</i>	Carter Burwell	Sony Wonder	<i>Widow's Peak</i>	Carl Davis	Columbia
<i>Lassie</i>	Basil Poledouris	RCA	<i>Wolf</i>	Ennio Morricone	Warner Bros.
<i>Little Big League</i>	Stanley Clarke		<i>Wyatt Earp</i>	James Newton Howard	

FILM MUSIC CONCERTS

California: Sept. 3 — Burbank sym.; *Carmen Fantasy* (Waxman). Sept. 4 — Santa Barbara sym.; *Raiders March*.
Illinois: Sept. 24 — Fox Valley s.o., Glen Allen; *The Mission* (Morricone), *A President's Country* (Tiomkin), *The Raiders March* (Williams), *Dances with Wolves* (Barry), *The Generals* (Patton/MacArthur, Goldsmith), *Star Trek: The Motion Picture* (Goldsmith).
Kansas: Oct. 29 — Topeka s.o.; *Addams Family* (Shaiman/Mizzy).
Massachusetts: Aug. 29 — Boston Pops, John Williams cond., Tanglewood; *A Place in the Sun* (Waxman).

Ben-Hur (Rózsa), *Magnificent Seven* (Bernstein), *Jurassic Park* (Williams), *Schindler's List* (Williams), *Out of Africa* (Barry), Disney Medley, *Star Wars* ("The Throne Room," Williams), *Captain from Castile* (Newman), *Sea Hawk* (Korngold), *Around the World in 80 Days* (Young), others TBA.
Missouri: Sept. 7 — St. Joseph s.o.; *Bonanza* (Livingston/Evans).
Nevada: Sept. 3 — Nevada sym., Las Vegas: *Body Heat* (Barry), *Romeo and Juliet* (Rota).
New York: Oct. 2 — Rochester Phil.; *The Lost Weekend* (Rózsa).

North Carolina: Sept. 18, 24 — Raleigh s.o.; *North by Northwest* (Herrmann).

Upcoming Hollywood Bowl concerts: Sept. 15: *Ride of the Cossacks* (Waxman). Sept. 16, 17, 18 (TV broadcast, fireworks finale): *Around the World in 80 Days*, *Robin Hood* (Korngold), *Carmen Fantasy*, *How to Marry a Millionaire* (Newman), *Lawrence of Arabia* (Jarre), *Memory Waltz* (Herrmann), *Out of Africa* (Barry), *E.T.* (Williams), *Jungle Book* (Rózsa), *Sayonara* (Waxman), *Sunset Boulevard* (Waxman).

For a list of silent film music concerts,

write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. Concerts subject to change without notice. (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons).

QUESTIONS

Q: Was there ever a Robotech soundtrack released? The animated series had some wonderful cues. —JW

A: Sure was! This 1980s afterschool cartoon was actually made by U.S. company Harmony Gold combining three separate Japanese programs into one 85 episode saga. Music was by Ulpio Minucci, Arlon Ober, Michael Bradley, Steve Wittmack and others. In 1987 U.S. Renditions issued an LP of some library score cues, Minmei and Lancer songs and a 10 minute suite from the aborted sequel series, "The Sentinels." A 51 min. CD (*Robotech Perfect Collection, SDF-CD1*) was later released with a few more songs thrown on. Nice 8 page booklet. It's now out-of-print.

Q: Is John Williams going to do the scores for Star Wars 1-3? —ER

A: Since the movies have only been tentatively announced by Lucasfilm, there's obviously no way to know. I would assume so, wouldn't you?

Q: Is composer Joel Goldsmith (*Moon 44*) related to Jerry Goldsmith? —OC

A: Joel is Jerry's son.

Q: What is Vangelis' real name? —OC

A: Evangelos Papathanassiou. Pretty long, huh?

Q: On one of my five CDs of *The Shadow*, why is there a digital ticking sound at 2:37 of "Chest Pains"? It's not on the cassette or in the movie. —JK

A: You loser! How the hell should I know? What possible difference could it make? Why don't you get out of your parents' basement and get a job or something, and stop analyzing every goddamn second of every Jerry Goldsmith score. Your subscription is canceled.

Q: Has there ever been or will there be a John Beal trailer music soundtrack released? —JW

A: No, but a CD of "Music That Sells Movies" is something John would like to do. His trailer music for *Flight of the Intruder* and *Casualties of War* was included on an edel Vietnam compilation; likewise, his *Graveyard Shift* trailer score was on the edel Stephen King CD. (*The Dances with Wolves* trailer, which the questioner mentioned elsewhere in his letter, was scored by Stephen Graziano, not John.)

Q: Looking at the Varèse Sarabande CD Club catalog, I noticed that Masters Film Music's SRS 2010 and SRS 2012 are missing. What happened to them? —DM

A: Deals had been made for albums and those catalog numbers assigned, but they fell through. SRS 2010 was going to be *Lilies of the Field*, 2012 was to be *Cross Creek*. No, there's no chance of them still happening.

Q: Several James Horner scores use the same musicians—Michael Fisher, Ralph Grierson, Ian Underwood and Randy Kerber. What do they play? —VF

A: Fisher is a percussionist; the others are synthesists.

Q: What exactly does a concertmaster do? —VF

A: Charges twice as much, and for that acts as a sort of assistant conductor. The concertmaster is the first chair violinist and is responsible for the sound of the strings—what bowings are used, which players play which parts, etc. He/she also has input in suggesting players and arranging where they sit, stuff like that.

TRAILERS: People always want to play identify-the-music in various movie trailers. This summer, the *True Lies* trailer had music by John Beal, based on *Never Say Never Again* and other scores; John also did the

Compiled by MISTER OMNISCIENT with help from BOTHAN SPIES

trailers for *The Mask* and *Black Beauty*, as well as the *Forrest Gump* HBO special (based on *Dave and Mrs. Doubtfire*). I've been asked what music was in the trailers for *Demolition Man*, *Star Gate*, *River Wild*, *The Bear*, *The Hard Truth* and *Intersection* — I don't know!

THE DAVID NEWMAN PARADOX: I often get asked, if David Newman writes such solid orchestral scores for so many movies, many of them successful, how come he has so few soundtrack albums? There's no clear cut answer, except that David tends to score big budget movies where his music isn't as important as the songs (*Bill and Ted*, *Coneheads*, *The Cowboy Way*, *The Flintstones*); also a lot of comedies where his music is effective but not much of a factor (*The Sandlot*, *My Father the Hero*). Plus, he uses big orchestras which would mandate expensive re-use fees. So, it's a combination of the movies he does and the orchestras he uses; he'll have more albums as time goes on.

FOR THE LAST TIME: People always want to know at what address they can write James Horner. You know, it's not like he writes back. In any case, try: James Horner, c/o Gorfaine-Schwartz Agency, 3301 Barham Blvd, Suite 201, Los Angeles CA 90068.

Questioners This Month:

OC: Owen Cunningham, Ellington, CT

VF: Victor Field, London, England

JK: Just Kidding—but some q's aren't far from this

DM: Dennis Michos, Genoa, Italy

ER: Eli Rykoff, Santa Monica, CA

JW: Jeff Williams, Overland Park, KS

More interesting questions desperately needed! Send yours in today! (See address, p. 2.)

FILM SCORE MONTHLY

T-SHIRTS



**LESS COLLECTABLE THAN
THE BODY HEAT CD
MORE COLLECTABLE
THAN HOUSEHOLD DUST**

It's true. My birthday present this year was a box of FSM T-shirts. After being hysterical with laughter for 15 minutes, I thought, "Holy cow! I can make a fortune on these!"

Folks, you know you want them. At the least, they're perfectly good white 100% cotton Hanes Beefy-T-shirts. The black FSM logo (3.5" by 10") has been silkscreened and won't wash off. Available sizes: L, XL; inquire about other needed dimensions.

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My mom will be taking care of the FSM T-shirt biz. Send orders to Marsha Smolev, RFD 488, Vineyard Haven MA 02568.

AWARD OF MERIT
AMERICAN NATIONAL ASSOCIATION OF LP COLLECTORS (A.N.A.L.)
1994

OYEZ, OYEZ!

Readers of *Film Score Monthly* shall take NOTICE that,

WHEREAS, Lukas Kendall, having served as Apprentice First Class in the Loyalty Order of Recordmen (CD Division) for the last three and one-half years, and,

WHEREAS, Lukas Kendall, having proven himself worthy by demonstrating the required masterly talent of Obsessive and Retentive Behavior through his masterful and utterly exhaustive liner notes for the CD release of the *STAR WARS TRILOGY* and,

WHEREAS, Lukas Kendall has continued to expound on the wonderful minutiae of a frame-by-frame analysis of the above film scores from time to time in the hallowed pages of *FILM SCORE MONTHLY*, and

WHEREAS, Lukas Kendall continues to listen to and review any CD regardless of his personal time constraints and the merit of the recording, and

WHEREAS, Lukas Kendall makes all proper efforts to answer any question, regardless how inane, lame or utterly arcane, and

WHEREAS, Lukas Kendall through his publication of *Film Score Monthly* has given new definition to the word "monthly", and finally

WHEREAS, Lukas Kendall has allowed the world to see that CD Collectors can be every bit as obsessive as their vinyl cousins,

LUKAS KENDALL IS HEREBY AWARDED FULL MEMBERSHIP IN A.N.A.L. WITH ALL ATTENDANT PRIVILEGES WITH THE RANK OF CHIEF SUBORDINATE KNIGHT ERRANT IN CHARGE OF CD SOUNDTRACKS DIVISION OF THE LOYAL ORDER OF RECORDMEN. RISE AND JOIN IN THE RANKS OF YOUR A.N.A.L. BROTHERS-IN-ARMS, CD-BOY. LIVE LONG, PROSPER, AND COLLECT!

Signed this 6th day of June in the year of 1994

Recordman
Recordman
President, A.N.A.L.

READER ADS

WANTED

Laurent Chanut (7 Montée du Portalon, 07160 Le Cheylard, France) is looking for the book *Bernard Herrmann: Film Music and Film Narrative* (Graham Bruce, Univ. Microfilms Int'l, Ann Arbor MI, 1984). **Andy Dursin** (690 Jerry Brown Farm Rd, Wakefield RI 02879) is looking for the cast CD of *You're a Good Man, Charlie Brown*, now out-of-print.

Wolfgang Maier (Carl Maria v. Weber Str. 29, 93053 Regensburg, Germany) is looking for: *Long John Silver* (10"), *L'homme orchestre, Viva Maria* (French 1.P.), *La mariée était en noir* (EP), *Un amour de pluie* (Lai), *Lost Continent* (U.S. issue only), *La piscine*, *Falling in Love Again* (Legrand), *La sirène du Mississippi* (LP), *Sortie de secours, Duel in the Sun* (78 set), *Spellbound* (78 set on ARA), *Pillow Talk* (1 side on LP), *Girl in the Bikini* (Yatove), *La ragazzina* (Fidenza), *The Games* (Lai), *Et die crea la femme* (10"), *To Catch a Thief* (EP), *Le soldatesse* (RCA SP), *Il trono del fuoco*, *Old Boyfriends*, *Sexpower* (Vangelis), *Requiem per un Gringo*, *Mondo di notte 2*, *Senilità* (LP), *Liquid Sky* (Cinevista issue), plus CDs *Tokyo Blackout*, *Horse Soldiers*, *Flesh + Blood*. Also need Morricone LPs: *Il tiranno di Ringo*, *Comandamento per un gangster*, *Vergogna Schifosi*, *Quiemada* (JP), *Quando le donna aveano la coda* (CAM), plus any SP original. Collect CAM LPs by number, please send lists.

Matt Olivo (3117 Dexter St, Flint MI 48506, ph: 810-736-0042) is an aspiring film composer looking for others with which to correspond, trade demos, etc.

John H. Ross (1 Ash Road, Bebington, Wirral L63 8PH, England) is looking for: CDs: *Eye of the Needle/Last Embrace*, *Quo Vadis* (Rózsa), *55 Days at Peking* (Tiomkin), *Children of the Night* (Licht), *Greystoke, King Kong Lives* (Scott), *A Passage to India* (Jarre), *633 Squadron/Where Eagles Dare* (Goodwin), *Wild Geese* (Budd), *Friday the 13th: Pts 1-3* (Manfredini). LPs: *Meteor* (Rosenthal, Japan), *Mona Lisa* (Kamen). Will buy or trade—send for list. Also looking for tape dub of unreleased Goldsmith score *Damnation Alley*.

John Stroud (1607 Gracy Farms Lane, Austin TX 78758; ph: 512-835-5577) is looking for CDs of: *The Boy Who Could Fly* (Broughton), *1941* (Williams),

Legend (Goldsmith, original 45 min. CD), *The Last Starfighter* (Safan), *Krull* (Horner, 79 min. version), *Enemy Mine* (Jarre), *SpaceCamp* (Williams), *Runaway* (Goldsmith), *The Fly* (Shore).

Scott Thompson (PO Box 57, Henegar AL 35978; ph: 205-845-7760) is looking for on LP: *Wojciech Kilar Anthology* (Campion 1303), *True Story of Eskimo Nell* (May, Festival 35506), *La Piscine* (Legrand, UA 6715), *America paese di dio* (Lavagnino, RCA 10172), *Qui disperare che puzzano di sudore et du morte* (Ferri, Cinevox 33/19), *Madly* (Lai, Barclay 920-283), *Marcia o crepa* (Lavagnino, RCA 10382), *Sei lettat amico, hai incontrato Sacramento* (Micalazzini, Tank 8), *Alfred the Great* (Leppard, MGM 8112). And on CD: *Peggy Sue Got Married* (Barry), *The Krays*, *Suspect* (Kamen), *Burning Shoes* (Legrand), *Le complot* (Delerue), *Chouans*, *Lonely Passion of Judith Hearn* (Delerue), *The Ron Goodwin Collection* (2CDs, Australia). Also looking for 2LP sets in Max Steiner Memorial Society Series (Germany): MSMS-5, *Dodge City/Silver River*, MSMS-6/7: *Searchers*.

FOR SALE/TRADE

Antony Martie (3 Barnett Close, Swinger Hill, ACT 2006, Australia) has LPs for sale/trade: M: mint (unplayed), LM: looks mint (unplayed appearance), AM: almost mint (slight signs of use), *: stereo, F/O: fold-out cover, LE: limited edition, r: reissue. From Australia: *Chinese Adventures in China* (Delerue, r, LE, M, \$14), *Pride and the Passion* (Antheil, r, LE, M, \$14), *Saint Joan* (Spoliansky, r, LE, M, \$14), *Sophia Loren in Rome* (Barry, r, M*, \$14). From UK: *Spectacular World of Classic Film Scores* (side 1: highlights from Classic Film Scores series, side 2: previously unreleased tracks; cover diff. to U.S. ed.; notes have interview w/ Gerhardt, LM*, \$12). From Japan: *Great Race* (Mancini, r, cover diff. to U.S. ed., LM*, \$16), *Our Man Flint* (Goldsmith, r, LE, LM*, \$16), *Sodom and Gomorrah* (Rózsa, r, LE, LM*, \$16). From U.S.: *Grand Prix* (Jarre, F/O, AM, \$7), *Ice Station Zebra* (Legrand, r, M*, \$5), *Jeremiah Johnson* (Rubinstein/McIntyre, w/ dialogue, LM*, \$9), *Planet of the Apes* (Goldsmith, F/O, AM*, \$8), *Shoes of the Fisherman* (North, r, LM*, \$5), *633 Squadron* (Goodwin, 1986 r, LM*, \$5), *War and Peace* (Rota, r, LM, \$10), *Who's Afraid of Virginia Woolf?* (North, w/ dialogue, LM, \$6). Prices in U.S. dollars, include surface mail postage. Do not send payment until availability

confirmed. Trade lists welcome (LPs only).

Robert Smith (2641 Twin Oaks Ct #102, Decatur IL 62526) has these CDs for sale: *Anastasia* (Newman), *Shipwrecked* (Doyle), *Pirates* (Sarde), *Gorillas in the Mist* (Jarre), *Land Before Time* (Horner), *Willow* (Horner). Also for sale, Bernard Herrmann's *The Impressionists* LP, London SPC 21062.

BOTH FOR SALE/TRADE & WANTED

Carlos Camuñas (GPO Box 23, San Juan PR 00936) has CDs for trade: *Age of Innocence*, *Bear*, *Best of John Barry*, *Bodies, Rest and Motion*, *A Bronx Tale*, *Dave*, *Dead Again*, *Dennis the Menace*, *Dick Tracy*, *Europeans*, *Free Willy*, *Heat and Dust*, *Hero*, *Last Action Hero* (score), *Love at Large*, *Medicine Man*, *Much Ado About Nothing*, *Pacific Heights*, *Passenger 57*, *Quartet*, *Shipwrecked*, *Twilight's Last Gleaming*. Wanted: *Best of John Williams*, *Bible* (Roseman), *Caboblanco*, *Genocide*, *Mr. Lucky*, *Name of the Rose*, *Three Musketeers* (Kamen), *Year of the Dragon*.

Ingmar Kohl (Allbauweg 9h, 45138 Essen, Germany) is looking for *Soul Man* (pop sampler), *Krull* (Horner, 79 min SCSE ltd. ed.), *Vibes* (Horner, Varese ltd. ed.). For trade only: *Dragonslayer* (North, SCSE ltd. ed.).

Dennis Michos (Via Terpi 25A/10, 16141 Genoa, Italy) has CDs for sale/trade: *DOA*, *Man from Snowy River*, *Spies Like Us*, *Music of Lee Holdridge*, *Eight Men Out*, *Emerald Forest*, *Fog*, *Surrender*, *Casino Royale* (all Varese), *Living Daylights* (Barry), *Dirty Dozen/Hannibal Brook* (EMI CDP 7342522). For trade only is *Obsession* (SRS 2004); wanted in return *Witches of Eastwick*, *Cherry 2000*, *Vibes*, *Body Heat*, *Follow Me or Lion in Winter*. Send want/trade lists.

Taylor White (953 Alta Vista Dr, Altadena CA 91001, ph: 818-798-4375; fax: 818-798-2609) has for trade only: SPFPM Goldsmith Tribute CD, *Hocus Pocus* (Debney promo CD), *Blade Runner* (limited). Looking for: *Krull* (Horner, 79 min.), *Witches of Eastwick* (Williams), *Dominick & Eugene* (Jones), *The Reivers* (Williams), *Dawn of the Dead* (Goblin).

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale/trade, or LPs/CDs they want, or areas they would like to write others about, etc. To place an entry (it's free), write in; you may write your entry word for word or tell what you want to say and an entry will be written for you. No long lists. Send your ads to Lukas' address on p. 2.

DOES CLASSICAL MUSIC HAVE A PLACE IN FILMS?

by PAUL ANDREW MacLEAN • Part I of II

The use of classical music in films is almost as old as films themselves. Silent movie house pianists regularly drew from classical repertoire to complement the action on screen, since the original orchestral scores composed for silent films were obviously impossible to perform live in small regional movie houses. Despite the advent of sound, which permitted original film scores to be heard within their films wherever they were shown, the practice of using classical music as dramatic underscore has continued to this day.

The practice of "scoring" films with classical music became much more common in the '60s, and although it has never been widespread, it has occurred often enough for observers to ask, to what extent is this practice a positive service to either the art of music or film? Composers have long been divided on the topic. Elmer Bernstein has said, "I think it's a question of if the shoe fits. If it's germane to the film, it might be perfectly fine." On the other hand, Ernest Gold, interviewed by Randall Larson in *CinemaScore*, spoke out against the practice: "I think it hurts the picture... I wouldn't use classical music as a [film] score, I think it interferes... it doesn't support the picture because it wasn't written for the picture." Basil Poledouris is similarly disdainful of using classical music in film: "I hate it! It generally doesn't work."

A plethora of films since the '60s have featured classical soundtracks. Some have no dramatic or contextual justification, such as *Kramer vs. Kramer* or *Ordinary People*. A few appear to have at least a superficial relevance to the music they used, like *Manhattan* or *The Four Seasons*. However, the film which instantly comes to mind when discussing classical soundtracks is Stanley Kubrick's *2001: A Space Odyssey*. The use of music in *2001* generated much controversy upon its release in 1968, and that controversy was recently resurrected by Varèse Sarabande's release of Alex North's *2001*.

As the most well-known classical soundtrack, *2001* has drawn the most comment as an example of the practice, from critics and composers alike. Speaking in the original *Star Wars* LP liner notes, John Williams cited *2001* as an example of classical music being very well-used in a film. Jerry Goldsmith on the other hand expressed his less than enthusiastic opinion in the book *Film Score: The View from the Podium*: "I remember seeing Stanley Kubrick's *2001: A Space Odyssey* and cringing at what I consider to be an abominable misuse of music." To generate such disparate responses from two of the most respected composers, such a film calls for examination.

A plethora of theories have speculated on the "symbolism" of the music in *2001*. However, since many of these have been postulated by film theorists in the academic vacuum—blissfully unaware of Alex North's score—such examinations ring mostly hollow and pretentious to those in the know. In reality Kubrick's selections were of course no more than a temp track, and their "symbolic intent" no deeper than the usual vague (and misguided) attempt to show a composer what to write by playing other composers' music. As classical soundtracks go, the selections used in *2001* are not conspicuously awkward (for the most part—an exception is the ape-man learning to kill with a bone to the strains of Strauss' "Zarathustra" which is laughably overblown and

ruins what should have been a powerful scene with North's primitive percussion). As Basil Poledouris has pointed out, "*2001* is the stellar example of the way classical music works in a film, but all the sequences are basically montages with little or no dialogue." *2001* is not a stylistically conventional film. The story is told mainly through images, with minimum dialogue. Within the extended montages the mood is fairly consistent. For the most part, the music functions on the introspective level of a travelogue, forming a broad backdrop to all kinds of fantastic sights. Because Kubrick wisely avoided trying to use classical pieces in scenes of character interaction, the music in *2001* appears to suit the film, or at least is not obtrusively awkward to the average film viewer who is otherwise unacquainted with the music. Poledouris has also pointed out (and it is obvious when watching the film) that the montages are cut to fit the music, so that to a significant extent, the form of sequences is dictated by the music. Predictably, there is no music over any dialogue scenes (the exception being the last few seconds of Frank Poole's birthday scene), as pre-formed music is very difficult to make work against the delicate nuances of dialogue.

In addition, the music in *2001* has no stylistic or thematic unity to hold it together. As Jerry Goldsmith noted in *Film Score*, "I look on film scoring in terms of fabric. It's a composition tailored for a film, and all its elements must relate to one another... [Kubrick's] selections had no relationship, and the pieces could not comment on the film because they were not a part of it."

Outside of the obvious practical problems which arise from trying to put pre-formed music to film, there is another problem with using well-known classical works—the familiarity factor. The same pieces often carry different associations for different people. The viewer who is a fan of Johann Strauss is going to have a far different experience watching *2001* than the one whose ten year-old has been driving him mad practicing "The Blue Danube" on the piano all day. Neither are likely to perceive the film the way the director desires, for both will be too distracted by their own subjective associations. I myself was recently subjected to watching an infantile comedy filled with scenes of scatological humor, and had to plug my ears rather than hear Debussy's "Prelude to the Afternoon of a Faun" which the director had tracked over one scene. It's a terrible thing when a favorite piece of music is used in a bad movie, to be forever branded in one's mind by the film's images. In the case of *2001*, it is incontestable that the film indelibly altered the way in which the pieces Kubrick used are perceived. "Thus Spake Zarathustra" is now the "2001 Theme," much as "The Blue Danube" has become the "Outer Space Journey Theme," their original meaning and context obliterated. Would either Johann or Richard Strauss be pleased to know this? I doubt it.

After *2001*, Kubrick continued to use classical music in his films. However, the use Beethoven in *A Clockwork Orange* was somewhat more justified, as the protagonist was a passionate (if psychotic) lover of "Ludwig Van's Glorious 9th." Likewise, the music in *Barry Lyndon* (featuring 18th century works of Bach, Vivaldi, Handel, Mozart and Frederick the Great, as well as traditional Irish music by the Chieftains) contributes to the film's period flavor. However, it rarely runs deeper than that. Like *2001* it lacks connection to the more complex emotional interplay, due to it not being tailored to the film, except in one or two scenes (where it was arranged by Leonard Rosenman). This was probably a factor in the film being labeled cold and distant. The pieces used in *Barry Lyndon* are also redundant

due to overuse (another pitfall of classical soundtracks, since the music does not develop with the film). *Barry Lyndon* is still a magnificent film, one of the most vivid and true evocations of the 18th century, but one cannot help but wonder what original music could have added, considering the vibrant effect of retrospective scores for other 18th century films like John Addison's *Tom Jones* or John Corigliano's *Revolution*. Both serve as examples of original music which effectively evoke the period and possess the moment-specific nuance and dramatic subtlety to intertwine it with the film in a way that pre-formed classical pieces could never hope to.

Kubrick's 1980 film *The Shining* was to have contained an original score for synthesizers and voice (incorporating the famous "Dies Irae") by Wendy Carlos (previously Walter) in collaboration with Rachel Elkind. Like *2001*, the majority of that score was rejected in favor of "modern" concert music by Bartok, Ligeti and Penderecki. Again this was a disservice to the music, its use in the more eerie scenes of the film contributing to the notion that contemporary music styles are categorically "scary" by nature.

Stanley Kubrick defended the use of classical soundtracks in the book *Kubrick*, by Michael Ciment (his statements were recently brought to light by Randall D. Larson in his *Cinefantastique* article on the music of *2001*): "However good our best film composers may be, they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music from the past and from our own time?"

To start with, outside of a few exceptions, there are very few films in which 18th and 19th century music is appropriate as dramatic underscore, other than the occasional period piece. As for the great orchestral music of the present, I doubt few of the readers of this publication would tolerate the exclusion of Jerry Goldsmith, John Williams and of course Alex North from this category. They may not have the concert hall reputation of Kubrick favorites Gyorgy Ligeti or Krystoff Penderecki, but that can be attributed to the now-legendary snobbery which film composers (and film music aficionados) have traditionally had to live with (although Williams is every day gaining acclaim in the concert hall). Given the many plugs Kubrick has given to Deutsche Grammophone in his films, one suspects his opinion on who are the great composers is guided more by which ones get recorded by "classical" record companies. If Kubrick truly considers Penderecki and Ligeti among the great composers of our time, why didn't he ask one of them to compose an *original* score for *2001* or *The Shining*? Perhaps despite their greatness they are not great enough for Kubrick to trust them. Better to use existing music which he can edit according to his whim rather than be surprised on the scoring stage that they didn't imitate his temp track.

Stanley Kubrick is still uncontestedly one of the great geniuses of cinema in terms of visual, narrative and dramatic originality and power. Unfortunately, this genius, in his all encompassing desire to be the definitive author of his films (Kubrick frequently operates the camera himself), leaves no room for any vision but his. The contribution of a composer has proved, certainly in the case of Alex North and Wendy Carlos, to be too independent a voice to fit into Kubrick's meticulously specified design. Kubrick is a great director *in spite* of the fact that he uses classical soundtracks, but hardly because of it.

To be concluded next month, with a look at Excalibur, Amadeus and the films of Peter Weir and Oliver Stone.

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—Lukas Kendall
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SCORING LOW BUDGET MOVIES

EITHER A HOT DOG STAND OR A COMPOSER

by BRADLEY PARKER-SPARROW

Jimmy Stewart clings to a roof. The policeman tries to help him. You see his face forever. He falls, a music cue. Benny Herrmann, *Vertigo*.

Alfred Newman. Randy Newman. Lionel Newman. André Previn's cousin got him his first job. Do you call Spike Lee and say, hey man—I am a composer from 46th Street in Chicago, give me a break—and follow him around?

Janet Leigh steps into the shower. It is quiet. The plastic shower curtain spins back. For a second you see her large ripe breasts. The knife. The cue. It's Benny Herrmann again.

So you meet a young director. He wants music. It's a road movie, or people on the road. They are shooting 16mm, video, 8mm-high 8, and they give you an early edit copy via consumer beta.

Scottie meets the shipping magnet. They agree to meet his wife, who has been disappearing and having memory lapses. The restaurant is orange brown. She walks into the room, in the context of perfect posture-lens-and-string melody. Kim Novak is the melody. The melody is Kim Novak—physical and melodic beauty. Perfection.

The star of *The Blind Lead*, my first film score assignment, is a handsome, blond haired Chicago actor named John. He is a poet and writer, trying to enter into the world of theatre and retain his sense of art and style. The rejection he faces within the film drives him into the open road. A

bleak view of endless black-and-white highway, rusted cars and bass-heavy music falling from the cracked vinyl dashboard of his car. He travels from the Midwest to New York, or merely east. His best friend goes along for the ride with his lonely-loose and breasty girlfriend.

For the "John the artist" theme I created a Bach-like broken minor chord—C, E-flat and G. This melody rotates on a blues-like change, softly lifting to an A-flat. Benny Herrmann was often criticized for not having melodic development. His gift for an economy of melody, or playing the "right" notes as jazz cats call it, is the beauty of his compositional system. Jerry Goldsmith's gifts are similar. All of his systems are intact within the *Basic Instinct* score—his masterpiece.

On this first budget B movie assignment the music money was very lean. My orchestra became the acoustic 9' Baldwin. As a pianist I could play along to actual scenes, time them and lack a click (digital ticking sound) on one channel of my 16 track recorder. The click is indeed a time prison, as once it is laid the skeleton of the cue exists.

The debate on when, why and where to use synth machines is rather pointless. They are another device or color. For a string sound I used the Emax-II, a digital keyboard device that has a library of sample sounds that you can purchase or create. They never sound like "real" strings, but have another string-like color. Via multi-track overdubs I built several mood cues that dissected the main "John" theme.

As a "living" composer and pianist, about 20 years ago I started taping sounds, bands, people while trying to play jazz in nightclubs. These efforts became my foundation for my job today

as a recording engineer. If a composer writes a song and no one hears it, it only exists within his or her brain and does not exist in the world. Both grade B feature films that I, at age 39, have worked on made use of my skills as an engineer-composer-pianist. I don't live in Hollywood and my name is not Newman. The modern composer must deal with tape and electricity. If not, obscurity will become his or her middle name.

Another device that works well with limited budget music production is the use of acoustic percussion. Claves, bongos, dumbek (an Arabic drum), snare and various collected "toys" add a natural spice. On my "murder in the alley" cue I used clave, the inside of an acoustic piano and African drum to depict a "living hell" mode.

The phone rings. Robert De Niro is in a phone booth. The melody builds and follows the camera. The master at work, Ennio Morricone, *Once Upon a Time in America*.

Perhaps this composer will never get a grade A movie. Perhaps this composer will never get another grade B movie. But in the darkness of the cinema he can listen. He can imagine an orchestra of 100 playing a new melody. He can imagine the Hollywood guard of the same ten composers taking a vacation and feeding him their rejected projects, letting stuff come to the Midwest.

And he can still dream and create.

The Salvador Dali sequence seems a bit dated, but the Miklós Rózsa theme complete with electronic theremin is a study in greatness—*Spellbound*. The melody haunts the last year of World War II, 1945... a time when blacks could not shop on State Street in Chicago... a time of melody. And Rózsa won the Oscar.

CHUCK CIRINO PETER ROTTER

THE ART AND CRAFTINESS OF SCORING LOW BUDGET FILMS

You've seen their movies. How could you not? They're on video and cable all the time, these low budget, frequently sequelized exercises in mindless entertainment which cable companies use to fill up schedules. They need music, and Chuck Cirino and Peter Rotter are two of the composers called upon to deliver good scores cheap and fast. Chuck's done such classics as *Chopping Mall*, *Big Bad Mama II*, *Transylvania Twist* (7:23 on Silva Screen's *Vampire Circus* CD), *Return of Swamp Thing*, *Nightie Nightmare*, *Sorority House Massacre III* (where's I and II?), *976-Evil II*, *Munchie I and II*, *Sins of Desire* and many more. Peter's credits include *Braindead*, *Dead Silence*, *Divine Mercy*, *Spirit Among the Rocks* (a documentary for *Yosemite*), *Between Two Worlds* and, of course, many more.

Nobody is making any pretensions about these films being good; in fact, quite the opposite. However, there's a lot to be said for what Chuck and Peter do. Along with others of their overlooked ilk, they provide staggering amounts of solid, functional underscore on ridiculous budgets and schedules. It has to be done fast, it has to be done on the composer's own equipment, and in many cases it has to save these movies. That any of it is listenable is incredible.

Naturally, these movies are not the preferred ending place to careers, just an important middle ground. Chuck and Peter talk candidly about the projects they've done, the situation they are in, and what it's like to be moving up in the film scoring world; aspiring film composers would do well to take in their words of "street experience." (Also, some "A" composers would do well to be as candid and funny in interviews.) This talk was actually done in May 1993, but I had promised not to print it until a comet struck Jupiter. In transcribing this, I was so entertained by the conversation that I left in some asides that would normally be edited out. I hope this doesn't make anyone sound goofy; Chuck and Peter are two terrific and talented guys who will no doubt go on to great places. I thank them very much for talking to me about the smaller places they've been since they began scoring films in the 1980s.

Lukas Kendall: To get started I thought we could do the "Who are you and what do you score?" thing.

Chuck Cirino: Way to go... Peter!

Peter Rotter: Oh, I go first? Okay, I actually go by Peter Francis Rotter, that's kind of my scoring name. I've done quite a cross-section of films, mainly smaller B movies and have had opportunities to do some bigger things. That's pretty much where I am.

Chuck: Chuck Cirino, that's what I go by, I guess I've got a cross-section too. B-movies, mostly Jim Wynorski and Fred Olen Ray films—Peter has also done Fred Olen Ray films. What kinds of movies do we do? Whatever we get, basically. I've done action-adventure, erotic thriller, children's comedy, adult comedy, whatever they throw our way.

Peter: If it pays, we play.

Chuck: That's right.

Lukas: What kinds of problems are there in working with such low budgets?

Peter: Oh, I can answer that. The problem in scoring with low budgets is mainly that most directors and producers have champagne tastes with beer bucks. ["oohs" from Lukas and Chuck, impressed with this analogy] They want it to sound like John Williams, but they want to pay around five grand, five to ten is the average. For me that's been the biggest problem, but it's also really helped my technique, I think for you too.

Chuck: You have to do a lot of making it up as you go along. They don't give you a lot of time, either. They don't give you months like some of the big scores get. I'm sure with some of the big scores, they only have a few weeks, but with us, it's sometimes a matter of days. They say, "We need this in five days." One time with a Fred film they had hired another composer who had done a few cues and they hated it, so they fired him and said, "Chuck! We only have five days!" That was *Inner Sanctum*, a five day score. It was like three reels a day. So they give you no time, hardly any money... With the guys I've worked with I've gotten along pretty well. Jim Wynorski and Fred Ray have been very good. Jim is over every other day to listen to cues, but he and I have similar tastes, we met each other because of Ennio Morricone. I know that if I give him something in the neighborhood of Morricone, he's happy. With other people, I've had many cases where I'm just left totally alone. I come in with the delivered score and they say, "Okay, thank you" and give you your money.

Lukas: Do they have temp tracks on these?

Peter: Yeah, on some of them. On this '40s movie I did, I was temping off of *Body Heat*. I find temp tracks good in some ways because at least you know what they want and you can kind of head towards it, but for creative purposes it limits you. But getting back to the restraints, a lot of times the music in a low budget film is what saves its butt. At least in a couple I've done, the movie is so bad the music has to help the acting out and has to help everything out. You're really in the hot seat when it comes time for the music.

Chuck: And you find in a lower budget movie, they need more music. I haven't done a film where I've had less than 55 minutes of music. Jim asks for a lot of music, Fred doesn't ask but I give it to him anyway because I'm used to doing it. You gave him a lot of music, right?

Peter: Yeah. *Bad Girls* [not the Goldsmith film] had 63 minutes, there was a lot of music in that.

Chuck: You have to fill it with music because you can't depend on the actors to carry scenes... I hope no actors read this publication, but that's basically what happens. Because the drama is supposed to carry the scene and sometimes it doesn't, your music has to carry that scene and



Peter Rotter (left) and Chuck Cirino (uh, right)

create a sense of pace to a film... that has none.

Peter: I remember the review I got for *Braintead* in *Variety*, it said something like, "The score, which is alas more compelling than the source material..." That's about what you're dealing with. Another frustration is that I like to write themes. I'm a melodic writer, and when you have ten days to write a 60 minute score, you don't have a lot of time to write themes.

Chuck: It takes a while to come up with themes.

Peter: It does. At least a few days.

Chuck: I don't know about your case, but when I'm scoring a film, I'll skip the main title, and I won't do the main title until I'm three quarters of the way through because by that time I've found the theme. You can't just say okay, I'll write a theme in two or three days. You have to feel out your film and eventually a theme will come out.

Peter: I guess I go for a theme and then work off of it. For me, it's a time restraint. If I have a good theme I can use segments of it in different places. I have worked when I had a mental block and couldn't find anything, and I was just writing and it came to me.

Chuck: When that happens to me I call Jim up and he comes over and doodles on the piano. He doesn't know how to play at all, he always plays the *Man from UNCLE* theme. Somehow, somewhere, he comes up with the first couple of notes, and I go, "That's enough, go home," and I finish it from there. That's happened twice.

Peter: Also, I think both of us really care about what we're doing, and another frustration comes when you may have a director or producer who is really opinionated and wants a certain type of theme or style of music that you feel doesn't go with what's happening. There's a lot of compromise at certain levels. Some of the more sexy stuff that I've done, even though it's fine, you sit there and go, "Okay, it's the standard sex scene so I'll get through, I'll put the sax on it..."

Chuck: The screening is where you cringe the most, because all your friends are there. You're watching it, it's on a big screen, and it's like, "Oh... that's not what I really pictured here..." So it gets tough.

Lukas: What kind of equipment are you using, mostly synthesizers?

Peter: Synths mainly, out of a home studio computer base. I just got an A-DAT—

Chuck: Oh, you did? I want an A-DAT. Maybe I can give you my sound tools for your A-DAT.

Peter: There you go. Just use my A-DAT whenever you want to.

Chuck: Oh, man, that would be great.

Lukas: How are you guys getting paid? It's not a separate creative fee and production fee, is it?

Chuck: They just give you a lump sum: "Here's all your money, record it."

Lukas: Is there ever a temptation to do it as cheaply as possible, so you can keep as much money as you can for the creative fee?

Peter: I don't usually do that. When you're doing low budget films, you want to step into that next echelon, and if you do a crummy job... I put my heart into it and sometimes will sacrifice my own money to get a certain player or bring some kind of an instrument in. I look at it as a demo, it's going to get me the next gig.

Chuck: That's something I didn't do that I've started to do. To me, it was, "Oh, they only have \$2,000 for a score? Well, they're going to get a \$2,000 score. Screw 'em!" Well it wasn't "screw 'em," it was the time constraint too, and how much you want to kill yourself for this film.

Peter: When I did *Bad Girls*, I think it was \$2,200 or some ridiculous amount. I had to hassle over renting a machine just to lay the stuff down onto. The frustration is, it would be okay if they would just leave you alone. But I understand, the film-maker wants to have his say. Fred knows what he wants, which is good, I respect someone who knows what he wants.

Chuck: Jim is the same way. These are guys who make two or three films a year each. By this time, when they do it, they know what they want.

Peter: I think you and Fred have worked together enough times where he knows you. For me this was the second time, and hopefully if there are more he'll be able to release a little control.

Chuck: Well he's got two coming up, I don't know who's doing them. I've asked him about one, and I don't know who's getting the other. Fred found somebody in Texas who will do scores for like a thousand dollars. I don't know who this guy is, I've heard some of the music...

Peter: And it's bad?

Chuck: Well I wouldn't say bad, don't quote me, but yeah, it's bad. He says, "Oh, listen to this, Chuck, it sounds like your stuff." And I'm going, "You think my stuff sounds like that? Thanks for the compliment. Boy." I don't know if he was trying to get my price down or what, but Fred makes very low budget films. Jim's are more in the \$500,000 range. But getting back to the equipment, there are two kinds of recordings you can do for low budget films. One is recording from synth to tape machine, like an A-DAT or multi-track, and the other is virtual recording.

Peter: That's pretty much what I do. I have a digital PCM machine.

Chuck: Virtual recording is basically, you go directly from the synthesizer to your master. There is no multi-track, it's all taking place in your computer and synthesizers. That's how almost all my scores are done, virtual recording.

Lukas: Will you get live players sometimes?

Chuck: Rarely. *Return of Swamp Thing* had a couple of live players, *976-Evil* had a semi-orchestra. But the last few films, it's like, "Hey guys, raise my price, and I'll start doing instruments." But they don't raise the price. I actually got paid \$12,000 for my first score. That was one of the biggest recording pieces of money I ever got, it's been going down from there.

Peter: I think the most I've ever been paid on a film was about \$13,000, and that was actually a creative fee, they actually paid production. The best thing I ever did was for the Catholic Church, talking about the extremes, going from B erotic

thrillers to the Catholic Church. I did a documentary called *Divine Mercy* (1987) where I had a 52 piece orchestra. It was great. They had money to spend. In that case most composers will synthesize everything, so they can hear it, and then orchestrate it for the orchestra. That's fun.

Chuck: I have you seen the new *Performer*, 4.2? As you're playing the sheet music pops out. It's unbelievable. You can actually write something and within a few minutes have the parts being played by instruments.

Peter: And it has all the bugs out of it, as far as quantization?

Chuck: That's up to you, the actual person using *Performer*.

Lukas: Which means...?

Peter: Quantizing means, if you have a 4/4 beat and you're playing sixteenth notes, you'd have to quantize them to sixteenth notes, because if you played them a little off, it wouldn't fit, it would come out [hums a staggered, off-beat rhythm].

Chuck: Especially when you print out the music, it takes everything you do literally. The quantizing prevents that.

Peter: So you need to do it for the player's sake.

Chuck: Peter, when you bring a player in, don't you just record in your room? You put up a couple of blankets on the window...

Peter: I put the mike in their bell and just do it. The funny thing is, my son broke my headphones the other day, so I literally had the player go with the track out live, playing along on a trumpet, and it worked okay. No headsets, nothing.

Lukas: How'd you guys get started in this?

Peter: My first gig was *Code Name Zebra*. I was working for the Beverly Hills recreations and parks department and one of the people I was working with, her father distributed films. I guess whoever did their film did a crappy job, and she knew I was a composer. Actually the first thing I did, Shawn Murphy engineered for me. I did that, and by using that as a demo tape, I got this job, and this was the \$5,000 job where I had literally a DX-7 and R-11 drum machine. And I remember, even at that meeting, these guys were like mafia guys.

Chuck: Is this the Catholic thing?

Peter: No, this was mafia all the way. And I'm sitting there, and I remember, I'll never forget, with the five thousand bucks they're saying, "Well, let us know when to come down when we can see the orchestra." So I remember when I scored this, I literally had to bring in players in the middle of the night and the middle of the day when they wouldn't be there, and I was using the synths from the studio to try and make it sound big. This had 70 minutes of music, and at the end of the score, I hadn't slept, it was hold-one-key-down-on-the-synth-and-add-the-drums. Like at the end for the chase scene—some of these films have 10 minute chase sequences. I remember at the end of this, I went way overboard to go to a 24 track studio, I thought, it's my first thing, I've got to do it right. And I'll never forget sitting in the studio, my engineer and I both falling asleep, and waking up to the sound of the two-inch tape going around, "Chickswish, chickswish, chickswish!" And at the end of the project, I remember the guy who was financing the thing, like a very old world Jewish guy, saying, "I can't pay for the music until it's done, until it's on the film and the film is in the theater." And I'm going, "Yeah, right!" So it was an absolute nightmare, but that was my first experience. It wasn't the greatest, but looking back, if I didn't do that I think I wouldn't be where I am now.

Chuck: Well, my first score... actually my unofficial first scoring was for The Playboy Channel, but I don't want to talk about that, so we'll talk about my first real score. I was directing commercials for Shadow Stevens' Federated Group, which out here were like the Monty Python of TV commercials. Shadow used to be the announcer on *Hollywood Squares*, he was starring in these commercials but he also had a recording studio. Simultaneously, Jim Wynorski was directing his second film for Roger Corman and I had always doodled around on synths, just for the heck of it. As a child, whenever I heard a TV or movie theme, I'd run to the piano and figure it out. I bought a synthesizer as soon as they came out in the early '70s, just for fun, and I used to do Morricone and Goldsmith cues for Jim just for the hell of it. He said, "Chuck, I need a composer for this." He had used Alan Howarth on his first film, and he said, "You could do a demo for this." So I went down to Shadow's studio, he had a 16-track studio with a DX-7, he had everything, this huge studio. I did a demo, he said, "Wow, this is good!" and gave me the job. It was *Chopping Mall* [1986, also titled *Killbots*], it was just on TV here in L.A., it's in a syndication package that plays all over the United States constantly. It's about these robots in a shopping mall and was perfect for a synth score. You've got this rampaging DX-7 for the entire film, but I made it totally thematic. That was my first job. After that Jim got me two or three others, and it wasn't until my fifth or sixth score that I branched away from Jim and did something else. That was *Death House* for a friend of Fred's... and he still owes me money. Not Fred, Fred is really good about paying. It was somebody else, mafia. And I don't want to ask him for the money; I know he doesn't have it, I know the film will never get released. It was the zombies-in-prison film. They still owe me \$5,000. Those were the first few, and from there it's a blur. Once I got married I just did one after another after another, until the TV series that's the last thing I did, *Sea Monkeys*.

Peter: I've been doing commercials now, a lot of Disney, Mattel, Barbie, that kind of stuff. That's been my bread and butter, because it pays well, you can make five grand for a 30 second spot. That's been my day gig while I pursue my dream of film composing. It's been kind of neat, I wrote the theme for the Disney line of toys. But to write 30 seconds and then to write five minutes, there's something great about writing a lot.

Chuck: Your ultimate dream is to score films; mine is to produce and direct them, and this is just another way in.

Peter: It's wild how you started.

Chuck: I was directing, and now I'm getting back into it. Not only did I score the *Sea Monkeys* series, but I directed two episodes. I looked at what everybody was doing, and I said wait a minute, I should be producing and directing too.

Lukas: So then you can treat yourself like crap.

Chuck: Then I can treat myself like crap, I can give myself unreasonable schedules... at least what I will do is hire some of my composer friends to do the scores, and I'll do the theme. Not in every case, it depends on how busy I get.

Lukas: What are some of the studios putting out these movies? Roger Corman...?

Peter: Corman, yeah, New Horizons is a big one, 21st Century, American International Pictures (AIP), PM Entertainment...

Chuck: Cinetel. I've done a few films for them, *Ghoulies 4* I think.

Peter: There's a lot. To get work, I usually get the *Hollywood Reporter* and will look at the

films in the future 20 years from now, and I'll call the people up. A lot of times, you don't look for any names, if you see anyone who's like a famous person, then you don't call them. I'll call the people who don't have the names, they're just people like ourselves who have put money together to make a film, in hopes of getting distribution by one of these companies.

Chuck: Let me ask Peter a question: How many jobs have you got through just cold calling? Calling up and saying "Hi, I'm a composer, would you like to listen to my reel?"

Peter: I've gotten one job but unofficially I haven't gotten it yet, so I would say none. I think at any level what you're getting at is: it's who you know. And your reputation; if you do a good job, you'll get hired back. If it wasn't for Chuck, I wouldn't have had Fred's contact, which has been big. The Corman movie I did was due to one of my wife's friends knowing Julie Corman, getting her tape to the director and having him like my stuff. You have to be talented, you have to at least know how to write, and you have to be a nice person, they have to like you and like working with you. And then I think it's all luck and where you are at the right time.

Chuck: The hardest thing to do for people like us is break into bigger films, because we've already been pigeon-holed. You figure, Hans Zimmer, what was his first film? I always wonder about that. These are the big synthesizer scorers. Jan Hammer, he got started on *Miami Vice*, but Hans Zimmer, where did he start?

Lukas: He did a lot of scores with Stanley Myers, then a few on his own, and once he did *Rain Man* he totally took off.

Chuck: Even his first film, whatever it was, still was a hundred times more popular than any of the films we've scored. That's the hard part. Look at *Chopping Mall* [laughs].

Peter: It's funny, I had an opportunity where I was up for a film that Cliff Eidelman was up for, the two of us were up for it together.

Lukas: To Die For?

Peter: No, actually I did *To Die For*, I did all his sequencing for him on that movie. This was a movie after that called *Animal Behavior*, it starred Holly Hunter. At that time he was with a smaller agency, not Kraft-Benjamin, and probably credit-wise I had done as much as he had. But it's the packaging, too. The agent I had was not real strong and didn't know how to play the game. I'm not going to compare myself to Cliff Eidelman, but I know what I do is good. My feeling at certain levels is, you have to have someone who is really powerful who can push you through the door. I think that's how you get to the next level. I've gone to agencies where I've sent out tapes to them, and they write back and say, "Your tapes are among the best we've heard in some time," and then they'll proceed to say, "Do you know directors?" They'll take you as long as you know people. They'd probably take you because you have Jim and you could get some pull into something—

Chuck: Yeah, but then they'd want a piece of everything I do for Jim.

Peter: Right. They're just looking at it, "Well, this guy's established already in his own vein, it might not be at this level, but we're going to take a percentage of what he's making."

Chuck: I just talked to Richard Kraft a month or two ago, because after I had done the series, I figured, "Oh, I've done a network series, I can get an agent." Richard said, "Chuck, I've been following your work, you're doing a great job; when you get that first or second big film and

you're making a lot of money, give me a call." And he was kidding, but he was serious at the same time. He's got his hands full, he's got the top guys, basically.

Peter: Do you know who Constance Meyer is? She's a writer and a violinist, and her brother is Nick Meyer, who directed *Star Trek II* and *VI*. She had hooked me up with Richard one time, in the hopes that I could get some input. His advice to me was literally, get the *Reporter* and *Variety*, because that's what the agents do, look on the list and make the calls. But you do that, like we had just talked about, and you never get response. And I've sent out a hundred to two hundred tapes at times. But if you know somebody you can get a meeting and get a response.

Chuck: I had the most amazing thing happen in selling this TV show called *Weird America*, a reality show about a journey into America's crawl-space, all the weird people I would want to interview. Made a video demo, a presentation, got it optioned by a big production company, they gave it to William Morris Agency, who then took it to The Discovery Channel. The Discovery Channel says, "Naw, we don't want this," the project is dead. Two weeks later, I'm pitching another show idea with some friends at MTV. They have the same agent that pitched *Weird America* to Discovery. He meets me, likes me, another week later all of a sudden The Discovery Channel is interested in the show again. I think that whole thing happened based on the fact that I met this agent and he liked me. Which had nothing to do with the merits of the video I had produced or the presentation I had put together. It's just who you know and who you've worked for.

Peter: It's frustrating. I don't want this to sound egotistical, but I think some of the work I've done is as good as anyone's out there, and I know the work you've done is as good. I think a lot of people are scared to take a chance on the new guys. Because their butts are on the line too, they have a five million, three million dollar movie, and they just go, "We can't screw it up."

Chuck: But how many of these people re-score anyway? You know what I'm talking about. "Oh, sorry, that Jerry Goldsmith score is no good, let's take it off *Legend* and score it with *Tangerine Dream*."

Peter: Or how many scores are not written by the composers they say write them? I've done some ghosting for people. I'm not bitter; I've always had a dream of writing a book called "The Business of Persistence," because that's what it is. I'm 31 now, when I'm 40 or something I'll be at another level, hopefully the level I'd like to be at. I think it will help us the longer we stay in the business.

Chuck: If you're in it long enough, eventually the big guys are going to say, "I've seen this guy's name for 20 years now, let's see if he can do a big budget film." There was a terrific article in *Keyboard* magazine two or three years ago by a guy named Freff. It was an editorial to composers about not feeling bad if you haven't made it yet. Because some of the most famous composers of all time, some of the major classical composers, did not become famous until either after they were dead, or late in their lives.

Peter: And at our level, I think you can do it more for the love in a sense, since money is not such a factor.

Chuck: That's the nice thing about not having that much money. You're doing it for the fun of it in a lot of cases. Like this one coming up. I'm going to do *Dinosaur Island*. I told them, "Okay, you don't have any money, give me some money, let me keep the publishing. I've got every-

thing I need at home, I'll do it in a week or two." It's just that I want to score a dinosaur movie. It may not be *Jurassic Park*, but...

Peter: Maybe Williams will ghost-write for you.

Chuck: Hey, I'm asking him. He lives next door to me. But not the composer. The building contractor John Williams, who has a very funny story. He worked once for Kathleen Kennedy on her house, and he showed up to pick up his check at Lucasfilm, and the secretary says, "John Williams, come and get your check." Well, both John Williamses walk up to the window, and they say, "Whose check is this? I'm John Williams." "No, I'm John Williams!" She says, "This is for the contractor." And my friend John Williams said, "Well, I'd rather have this one's check." That's a true story of my next door neighbor, something that happened to him.

Peter: I'll take a second to brag about something, my wife plays for John Williams and a lot of the big composers, she plays piccolo. She's been working for him pretty steadily since *Hook*, she's a great player. She just did *Dennis the Menace* for Jerry Goldsmith, she did *Dave* for James Newton Howard. My wife is 43, so there's an age span and I see her working in the career I want to be in. At times it's very frustrating for me. When we go to the movies and I hear her playing, and I like to write big, emotional kind of stuff... It's neat to have someone who's there, even if they're on the peripheral of it.

Chuck: That energy somehow filters through.

Lukas: Any last comments about this genre that has popped up in the '80s, these low budget movies airing on Cinemax at two in the morning?

Peter: At least for me, the erotic thriller has been the ticket. Unfortunately, sex sells... well not unfortunately, for the low budget composer that's what we live for. You don't make it on the front end of the deal, you can make it on the back end when it plays on cable and stuff. For some of the things, when they get too risqué, you go, "Well, this may not end up on cable."

Chuck: Some of the things I've done definitely won't end up on cable. Or not cable, but I'm hoping for syndication, because they make TV versions of all these things. They do a nude scene, they'll zoom in tighter on the face later on in post. As far as comments on the actual genre, I wish I could have directed some of those films. When I first moved to this town, that was my dream, to direct. It's 15 years later, and I've done plenty of commercials and television, but I haven't done my first feature yet. I'm taking a screenwriting course now, just so I know about that stuff, and I'm writing a western. I've got some low budget producer friends, one in particular who wants me to write and direct a low budget western, a Civil War western, in Arkansas this summer. So if I get my first check, that may happen. And that's everything in a nutshell.

*Alas, since this interview the western Chuck mentions fell through, but his TV show *Weird America* was bought and is now airing on NATV, a satellite-only channel. He did score *Dinosaur Island* and his CBS Saturday morning series *Sea Monkeys* is now airing in Europe. He is currently writing a made-for-Showtime movie, *The Giant Thing*. Peter, meanwhile, has written songs and score for an animated film, *Santa's Daughter*, now in negotiations for distribution by Warner Bros. It's a tough business, but both are great guys who have paid their dues and I wish them all the best, for "Chuck" in directing and "Peter" in film scoring. (Naturally, both their names have been changed so as to protect them from any mafia retaliation....)*

-Arthur Schwabadoo, editor

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Free Advice from Top Agent—



RICHARD KRAFT

After editing the somewhat tongue-in-cheek comments attributed to Richard Kraft in the Chuck Cirino/Peter Rotter interview, I figured, why not get some advice from the man himself? There are more aspiring film composers getting *FSM* than ever before, and while I know little about the business, Richard Kraft knows a lot. He's the agent to such film composers as Jerry Goldsmith, Danny Elfman, Basil Poledouris, Bruce Broughton, Marc Shaiman and Howard Shore, among others, and was previously interviewed (with record producer Nick Redman) in *FSM* #36-40. I prepared 16 questions as if I was an aspiring film composer (*I'm not*), and hope this is of interest to such hopefuls. (Anyone becoming successful off this is obliged to send 10% of all earnings to *FSM*.) By the way, budding film composers looking to contact each other are welcome to use the "Reader Ads" for that purpose. -LK

1. How tough is it to break into film scoring?

Extremely tough, because there are so few movies made. There are probably six major studios and they make maybe a dozen movies each, so that's not a large pool of films. The number of independent movies being made is substantially less than it was even ten years ago, when there were Cannon Films and New World Pictures and Dino DeLaurentiis, those were a great breeding ground for up and coming talent. But now it's like major films and that's it. Television is not the great minor leagues it once was. If you look at John Williams and Jerry Goldsmith and people like that who cut their teeth in TV, it's not the same type of music being written anymore, there aren't all those great shows like *Twilight Zone*. Plus, there's a kind of snobbery that exists between features and television that I don't think existed back in the '60s.

2. How can I meet various important people to get myself work?

I would skip "various important people" and start with people in a similar "up and coming" spot. Instead of trying to get to Steven Spielberg, I would try to get to the next Steven Spielberg by working on student films, AFI films, UCLA and USC student films and forging relationships with the people who will be the next generation of biggies.

3. Is moving to L.A. or another production center (like New York) really important?

Essential. If you want to be in the car making business, you have to be in Detroit. You've got to be where the industry is.

4. What's the best kind of demo tape?

One based on knowledge of the project you're sending it out for. If you're going up for a horror movie, there are very few directors who could listen to great music for a love story and make the leap of faith that you would be appropriate for a horror movie. I would make the tape as specific to the project as possible.

5. Is it worth it to hire live players for a demo?

The better the tape could be, the better it is. It's best to do the "A" version of what you're doing. If you're trying to achieve an orchestral score, use live players. A problem with demos is that the ambition of the music sometimes exceeds the production abilities; it's hard to hear and fill in the blanks of what it's supposed to sound like. You should only have music that sounds like the real thing you're trying to achieve.

6. When should I start contacting agents?

The time to have an agent is when an agent wants you, when the agent feels he can parlay where you currently are in your career into something bigger. Agents are not set up to break talent in their first one or two movies. It's when there's a small movie that has some interest behind it—a *Sex, Lies and Videotape*, *Drugstore Cowboy* or *Dead Calm*—that an agent can take you to the next step.

7. How important is a traditional musical education and being classically trained?

It entirely depends on the type of composer you would like to be. The more varied your background the better, because film composing is about being a chameleon, being able to write in different styles to meet the needs of the movie. So the richer your background the better, but I don't think anybody has ever hired a composer based on looking at their degree. I think of the majority of currently successful film composers, their backgrounds are not conservatory training but life music training. Marc Shaiman was Bette Midler's musical director, Danny Elfman had the band Oingo Boingo, Stewart Copeland was from The Police, James Newton Howard was a session player and record producer, and so on.

8. How can I work on becoming a film composer while simultaneously supporting myself on a job?

There are two trains of thought. One is, have a job that has nothing to do with your career, just to make money. That way you can just do the job and leave it behind at the end of the day and concentrate on your film scoring career. Or, the best job is like being an orchestrator or a copyist, where it puts you in the situation where you meet people who are working on movies, and you can be a fly on the wall at scoring sessions and absorb all kinds of knowledge and information.

9. How many aspiring film composers are there?

Endless. Nowadays, almost all the major music schools have film scoring programs and the interest in being a film composer is at an all time high [cue *Octopussy*]. Besides writing hit songs, film composing is about the only lucrative job for somebody who composes music for a living.

10. Is it worth it to do projects for next to nothing just to get experience?

Absolutely. It's essential, as a matter of fact. The first few movies you do should be viewed like obtaining tuition to go to college. It's a learning process for you and having done three movies where you've lost money in the process puts you so many steps ahead of having no movies.

11. Should I try to develop the ability to sound like other composers, or work on developing a unique sound of my own?

I don't think it's an either/or. You definitely need to develop your own voice, but also to have an understanding of what other people might want. I wouldn't work on doing an Elmer Bernstein imitation, but if I was doing a movie where they said, "We want the feel of *To Kill a Mockingbird*," I'd need to have an understanding of what that meant so as to interpret it in my own voice.

12. Is it helpful to meet other film composers?

established or otherwise?

It's helpful to commiserate and to have a support group, but—and again it's not black or white—if I had a choice I'd rather know five directors than five film composers.

13. Are there any sure-fire ways to piss off people so much that nobody will ever hire me?

Well... never say never, but I think a lot of talented people's careers haven't developed as far as they should based on them pissing people off.

14. Are there any specific pathetic stories of aspiring film composers you know about?

Specific pathetic stories? How about I give you a positive story: There was a composer several years ago who was in college and wanted to get a job in Hollywood. So what he did was he videotaped the main title sequences of all the Quinn-Martin TV shows, wrote new themes for all of them, got his college orchestra to play his new themes and sent the tape to Quinn-Martin Productions. And of course they're going to look at their own main titles, and they got such a kick out of it, they gave him a chance to write one cue for one episode of some show. They liked it and he ended up on a series. That's a positive story. The pathetic stories all tend to fall into the exact same category: People give up. It's hard. It's hard enough to be a composer, but at the beginning of your career, it's equally important to be a salesman, and that's not really a skill composers have developed. It's like selling any product, it's pounding the pavement and knocking on a lot of doors. It's hard to take the rejection so I think the reason most people don't make it isn't from a lack of talent, because I know there are a lot of really talented people out there, it's because they give up. They don't get this instant gratification and it's so hard to take the rejection that they don't keep it up.

15. What specific piece of advice would you have for getting work?

Put yourself in the shoes of the person who's hiring you. If you were making a movie, and you got a call from a composer, what would you want to hear? Get out of the brain of a composer and into the brain of the person hiring you. The people who tend to get those first few jobs are the people who make it easy for the person to hire them—by being so willing to do demos, by being available, and by being persistent, because most people aren't. It's a very delicate balance between being persistent and being pushy. Learning to finesse that, that's a real skill to work on. And this is my number one analogy: Every skill that one uses to get a date is the exact same skill one uses to get a job. Both involve seduction, it's identical. If you're a man and wanting to ask a woman out for a first date, how do you do that? How do you present yourself physically, what things do you say, how do you connect with the other person, what's the other person looking for? It's the exact same thing when you're trying to present yourself as a composer. It's a relationship you're trying to get involved in.

16. Realistically, if I'm an average aspiring film composer, what are my chances?

I don't think there's such a thing as an average one. There are so many factors. Are you talented, are you smart, do you have a good personality, do you know how to work with film-makers? Someone who has all those ducks in a row has incredibly better odds than a social misfit who writes crappy music. I would say that if you have your act together, write really good music, and have the financial ability and determination to stick it out, the odds are you'll make it, because there are so few people who meet those requirements.

MARK MANCINA

NEW COMPOSER SPEEDS HIS WAY TO THE TOP

Article by Lukas Kendall

If there's anybody who has emerged victorious from this summer's movie season, it's Mark Mancina. Previously known vaguely as an associate of Hans Zimmer, the 37 year-old composer has worked on two of summer 1994's biggest hits, *The Lion King*, where he produced three songs, and *Speed*, the action blockbuster for which he provided a pulse-pounding orchestral/electronic score.

Naturally, everybody wants to know: 1) Who is this guy? 2) How did he get such a blockbuster as one of his first films? Mancina (pronounced "Manchina") told all in an early July interview, speaking with the enthusiastic confidence and openness one needs to stay working in the industry. "I'm from Santa Monica but I grew up listening to nothing but British bands like Jethro Tull, Yes, Genesis, Gentle Giant... When I went to school [at Cal State Fullerton and Golden West College], I studied classical music but applied it to my writing. I've come from that Peter Gabriel/Kate Bush genre of music." It's a style of music from which Hans Zimmer also comes, and when Zimmer heard of Mancina through a mutual engineer, he asked to hear some of his work for various nature documentaries.

"Hans called me and said, 'We have to work together.' I was producing bands during that time, like four or five years ago. I produced and wrote a song with Yes, then I produced Emerson, Lake and Palmer. I lived in England for a little while and I did that." When Mancina got back, he was asked to ghost-write for Zimmer—something that often happens in Hollywood not because of laziness, but the sheer fact that popular composers sometimes take on too much work than they can do. "The deal had been done, and he told me, 'Look, my name is going to go on this thing, but I'll pay you, give you publishing, whatever you want, because I can't do it.'" The CD from Narda became quite popular—Mancina is credited as arranger/producer, despite the fact that he wrote all but one melody by Zimmer in the last cut—and the composer got his foot in the door.

Mancina was by this time burnt-out on record producing and Zimmer became not just a good friend but a source of work. He did a number of commercials based on *Millennium*, including one for Jaguar, and was co-credited with Zimmer on the short-lived TV show *Space Rangers*, despite the fact that again he basically wrote all of the music. His next work to bail out Zimmer on a tough schedule was 1993's *True Romance*. Mancina took over the film when Zimmer couldn't do most of it, and it led directly to *Speed*. "The director of *Speed*, Jan De Bont, heard that score and said, 'This is the kind of music I want, I want a European flavor, I don't want the usual score you get with *Die Hard* and that kind of movie, I want something else. Who did this music?' They looked on the CD and said, oh, Hans Zimmer, so they called up Hans, and Hans said, 'No, as a matter of fact, Mark Mancina did that.' So they contacted me and I went to a meeting with Jan, and it was a complete fiasco but I ended up doing it."

Not surprisingly, 20th Century Fox was reluc-

tant—to put it mildly—to hire such an untested talent on their big summer movie. "20th Century Fox did not want me to do the movie at all," reflects Mancina without bitterness, but some disappointment. "They did stuff to try to get me off the project in the initial part of it and I just don't understand. They wanted Michael Kamen. They actually set up a meeting and talked to him and gave him the job and the whole thing, and the director said, 'Absolutely not, I want Mark Mancina.'" (Even once they acquiesced, Fox hired music editor Curt Sobel to act as a "consultant," they were that nervous. Sobel got an easy credit and paycheck for doing basically nothing.) Mancina credits director Jan (pronounced "Yahn") De Bont with having the vision and tenacity to keep him on the film. "I owe the entire thing to Jan because he believed in my music. He came over to my studio, he saw what I did. He heard all sorts of my music and loved it all, he said this is fantastic, this is what I want." It wasn't until the Fox execs stopped by one of Mancina's orchestral recording sessions that they were thrilled "and everybody was happy."

If just getting the job was tough, doing it on such a tight schedule was even tougher. The film's release date was moved up significantly to beat out *Blown Away*—which it did—leaving Mancina about five and a half weeks to write the entire 72 minute score. "It was pretty hard," understates the composer, who praises De Bont's guidance throughout the process. "We didn't have disagreements but he was instrumental in suggesting ideas. He was so clear. If he didn't like something he'd come in and say, 'I hate that.'" One of De Bont's suggestions, for example, dealt with the main titles, appearing in the film over a downward pan through an elevator shaft. "What Jan and I wanted to do was an overture. A lot of movies just start off, but in this movie there was an actual three and a half minute credit roll, so he said, 'Why don't we have an overture to this score?' And I said, 'Fantastic, I'll write that last so I'll have all the themes finished.' I started off with the elevator, with Dennis Hopper's theme, and from there I had it going into the main hero theme. He said, 'Look, when 'Speed' comes up on the screen, I want you to go into your fast sections. Bring all that stuff in there first.' When he said that I thought, naw, that's going to be wrong, how can you have an elevator going down a shaft really slowly and have fast music, it's going to look stupid." But proving that stupid is as stupid does, "I tried it several ways and I actually got it to work. Then I was able to go from the fast section into the slow section, which works great because it leads you back into Dennis Hopper's theme."

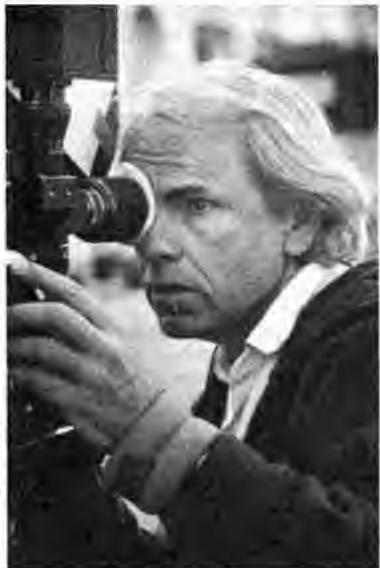
One fortunate thing about the tight time-frame was that Mancina was free from temp tracks; bits and pieces of *Terminator* and one of Zimmer's scores were used for previews, but Mancina's work tapes were clean. "I basically said, on this movie because of the time frame, I don't want to hear temp. I've been asked to write this score, not copy a temp track. So I started pretty fresh." This was in contrast to *True Romance*, which director Tony Scott had temped with Zimmer's *Black Rain* and fallen in love with it.

Like contemporaries Hans Zimmer and James Newton Howard, Mancina composes everything on synthesizers, mocking up every single instrument on synth or sampler so that the director can hear how it will sound. "I always write music initially that has nothing to do with picture," says Mancina of his working process. "I just write music that the film inspires, and then I start throwing it up against picture and seeing what sticks and what doesn't. I do it pretty much bar by bar. It's pretty painstaking." Mancina then prints the score from his sequencer, CueBase, and gives it to his orchestrator, on this film Bruce Fowler. "I take a lot of time when I write all the parts so that I know they'll work from an orchestrating standpoint. I always have it written out and I say, 'Just do a copy, just do a take-down.'" In some cases, due to the tight schedule, Fowler was receiving DATs and computer printouts of cues the night before the session, which he heroically managed to have copied and ready the next day, working with wife Yvonne Moriarty and associate Ladd McIntosh. "He's one of the Fowler brothers who used to play with Zappa, he was so great on this movie," praises Mancina.

The orchestral tracks to *Speed* were then recorded by a 93 piece orchestra at Sony's MGM scoring stage, where *The Wizard of Oz* was done. Jay Rifkin, Hans Zimmer's frequent engineer, worked the control board while Don Harper conducted. Notes Mancina, "I didn't conduct this time, because usually if I'm going to do just orchestra it's not a problem. But when I'm trying to blend and line everything up, I have to be in the booth. It worked out much better on this movie because I was in the booth with Jan and it was very easy to change things if they weren't quite working." The composer has praise for the "unbelievable" orchestra assembled by music contractor Sandy De Crescent. "The last chair in the horn section was the first chair in the Philharmonic. That's the caliber of players I had, they were absolutely incredible." The orchestral tracks comprised some 40-45 minutes, and the all-star recording team got it in the can in two days, "which for an action movie is incredible. We finished the entire thing three or four hours earlier than anticipated."

One of the things fans are apt to notice about *Speed* is the blurring between the orchestra and electronics, a type of creativity Mancina enjoys. For example, "I use four analog synthesizers playing string parts along with 36 violinists. It's hard to say what ends up as what. It becomes a color; I just love that sound. I love orchestra but sometimes I get very bored with it." If you listen closely, "you'll notice that things aren't always what you think they are. Horns kinda turn into synths." Mancina does note that the last cue in the film, after the subway car Keisha Reeves and Sandra Bullock are on bursts through the ground, is totally orchestral. "That was an afterthought, that cue didn't exist. Billy Idol's song was supposed to start up there, but it didn't work."

Speaking of Billy Idol's song, moviegoers who listen to it through the film's end credits will notice an "additional music" credit, much of the sort Mancina used to get when working for Zimmer. But like Zimmer, Mancina is quick to



Left: Mark Mancina. **Center:** "Pretty bad smog today, huh?" Keanu Reeves and Sandra Bullock in *Speed*. **Right:** Director Jan De Bont.

explain the situation—not enough time—and give credit where it's due. "What happened was there was six or seven Dennis Hopper scenes where he was on a phone. Basically what I did was I wrote a big seven minute piece for Dennis Hopper. Then I got a guy named John Van Tongeren to come in and arrange that piece of music to each of the Dennis Hopper scenes. I always like to be fair about those things, because I've done that before and not gotten any credit and it's a lot of work." (For those in need of complete credit explanations: Soloists Mike Fisher and Alan Holdsworth performed percussion and guitar, respectively, and technical assistants Bob Daspit and Chris Ward respectively worked on sampling and, well, technical assistance.)

Mancina also joins the long list of composers who feel that the film's final sound mix didn't do justice to their score. "I didn't like the music mix in the movie at all, and when you hear the CD, you'll hear a lot more of what I did." *Speed* is of course a film with many tires a-screaming, but "when it was just music, it could have been a lot louder. The main title was a perfect example." Unfortunately, collectors will have to wait until late August to hear the *Speed* score album, to be around 40 minutes long. "Jan basically told them [Fox] he wanted a score album. He did not want anybody on my album, he didn't want Billy Idol on it, he wanted me, alone. They agreed—but what they didn't tell us was that they weren't going to release it until the end of August."

The song album is, of course, an embarrassing CD mostly of music "inspired by" the film. (You can tell the songs are inspired by the movie because they have titles like "Let's Go for a Ride," "Go Outside and Drive," "Crash" and "Mr. Speed.") Fox's planning is foolish in that the song album alienates collectors, whereas the score album will come out so late as to miss the whims of the general public. Again, Mancina is not bitter, just disappointed that Fox was slow to take director De Bont's advice, someone who made *Speed* for a paltry \$30 million and didn't have to re-cut it a hundred times. "It's his first feature as a director, but he's been a director of photography for years. He's done *Basic Instinct*, *Die Hard*, a zillion films. Now they're listening to him, they're finally going, 'Oh, I guess he does know what he's talking about'... I've had so many phone calls, I've had phone calls from record stores, I'm so frustrated because Fox doesn't believe that. Fox thinks, right, Mark, I'm sure people are calling for the soundtrack. People don't buy soundtracks. We need songs, we sell

songs, that's what we do. This kind of a movie and score is a different thing and unfortunately Fox doesn't have a lot of foresight. They think in the short term. They're thinking, Mark is an unknown, it's going to cost us \$13,000 to put out an album, so we better not do it. They're not thinking that they've probably made \$40 million on the movie, profit, it's only been out what, five weeks? They're making a fortune on this movie. To make a long story short, the album won't be out until August 30th and we'll have to wait to see what's on it."

However, there's no denying that *Speed* was a great project and Mancina, like most people, is positive about the finished film. "I really enjoyed it. When I first saw it, in its rough form, what I really liked was that it didn't try to be anything other than a fun action movie. It got a lot of flak for the dialogue, and for Keanu Reeves and Sandra Bullock, but I felt, that's not what that movie's about. That movie is about having a rollercoaster ride. You get off a rollercoaster and you don't think about how intellectual the ride was, you just think about the thrill... Sandra's worth looking at, too." Mancina jokingly acknowledges Reeves' still-holding similarity to Ted from the *Bill and Ted* movies. "In interviews he sounds like Ted which is really scary. I saw him on David Letterman, Letterman asked what it was like doing some of the stunts yourself. He said, 'It was really cool.'"

What else has Mark Mancina done? In the past, he collaborated on songs for *Days of Thunder* and *The Jetsons*. Prior to *Speed* he scored the Fox TV-movie *Lifepod*, a remake of Hitchcock's *Lifeboat* in outer space, and wrote some original trailer scores for Columbia, including one for the trailer to *Geronimo*, completely different from Ry Cooder's actual score. He rescored some of the action sequences in *Sniper*, also adding some string parts to composer Gary Chang's mostly-percussion opening, and came in at the last minute to score the early '94 children's comedy *Monkey Trouble*. "That was a movie Ridley Scott produced and came to me and said, 'Can you save this score?' Richard Robbins [of Merchant-Ivory fame] had done the score, it was extremely dark. They're going, 'This is just a fun family film, we need some great, cute themes.'" Also, Mancina produced three of the songs in *The Lion King*, the huge Disney animated musical otherwise scored by Hans Zimmer. "I've produced for quite a while, but I haven't really enjoyed it that much. This was a chance to take Elton John's songs which are completely scratches on the tape

and turn them into something." Mancina points out that there's a theme in his *Millennium* music similar to Zimmer's main theme in *The Lion King*, about which he has already teased Hans.

At this point in his career, the composer is still reflecting on how difficult it is to break into big budget scoring and how awed he is to have made it. An interesting irony is that he begged the producers of *Lifepod* for the chance to score their summer movie, *Blown Away*. Ultimately, they felt more comfortable going with a big name and hired Alan Silvestri. Mancina is hardly saying "in your face," but he has to be satisfied at how *Speed* has outperformed that "bombing" epic. He also reflects on his association with Zimmer and how it can be perceived the wrong way. "Hans' name just keeps getting bigger and bigger. We've been working for a year, so a lot of people tend to think of me as, 'Oh yeah, that guy works with Hans,' rather than he stands on his own with his own style. But that's the only way I could get in at the time, was to be associated with him. Basically producers would say, 'We'll give Mancina here a shot if Hans is willing to put his name on it with Mark.' Which was lame, but it's very difficult to 'get in.' For the most part, the film industry is owned by about ten guys and they pretty much do all the big films. I was just excited to get in there and do that one, and have *The Lion King* do so well, and I'm hoping people will now recognize my production talents."

That they have. Mancina just moved his studio into a bigger building in Lake Arrowhead, a mountain town about 90 minutes outside of L.A., and is negotiating for no less than four movies. At the same time, he's produced songs on a second *Lion King* album. "You know how it is, you get on the map when you do a hit movie, and it's instant success." It's quite a distance for someone who has always loved film music as well as British rock, who lauds the work of Jerry Goldsmith ("*Basic Instinct* is my favorite score"), John Barry and Hans Zimmer, and who saw *Rain Man* and thought film scoring was something he should do. He's also sure to work with De Bont again, the director he'll always remember for giving him his big break. "Jan was a director who didn't know me from Adam, he had a gut feeling, he told me that he just knew that after meeting me and talking with me and hearing some of my music, that I was the right guy for his movie. He's since called and told me that I need to guarantee him that I will do his next feature." Needless to say, Mancina found it impossible to say no.

SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 Total Suckage
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

NEW RELEASES - NEW FILMS

We're in the thick of the summer of this writing, and following are reviews of some of the major scores to come out thus far. While there's no single great score to emerge just yet, there are a number of major-composer efforts which have something to offer. There's the beautiful lyricism of *Black Beauty*, the action music of *True Lies*, the big-orchestra suspense of *Clear and Present Danger*, the gentle simplicity of *Forrest Gump*, and the polished Goldsmith ticks of *The Shadow*. Hopefully fans will be able to find something they like. We'll have more reviews next month, of new scores and some recent reissues; if you're interested in writing for *FSM*, please contact me (*Lukas*) at the address on p. 2.

The Shadow • JERRY GOLDSMITH. Arista 07822-18763-2. 13 tracks - 46:16 • Who knows what evil lurks in the hearts of record producers? Jerry Goldsmith knows. In this, his first "summer blockbuster" CD in four years, the veteran composer shares the spotlight with not one but two renditions of Jim Steinman's power ballad "Original Sin," performed by Taylor Dayne, which eats up nearly 12 minutes of disc time. There are also two voice cuts and the faux-big band number "Some Kind of Mystery," leaving 30 minutes for Goldsmith's score. His *Shadow* theme is a big, brooding seven note brass motif coupled with a quirky synth and flute figure that adds a definite tongue-in-cheek flavor to the proceedings. Echoes of numerous other Goldsmith scores abound, from the black-comic violence of *The Burbs* and *Gremlins* to the shimmering electronic mysticism and jumpy strings of *Warlock*. "Chest Pains" features low-end piano textures reminiscent of *Chinatown* and some wild percussion from the *Planet of the Apes* school. A weird, sliding electronic bass flute underscores the *Shadow*'s mind-clouding abilities, while Goldsmith's love theme (featured only in the first and final of the eight score cuts) recalls the "Sky Chaser" theme in *Ransom*. There's also a neat moaning brass motif from the Washington D.C. scenes of *Logan's Run*. Comparisons to Elfman's *Batman* are inevitable, but Goldsmith seems to be spoofing the genre more than attempting to define it. Not exactly a landmark score coming from the composer, but the album captures the score's highlights and has enough surprises to keep his fans happy. 3 *-Jeff Bond*

United Artists recently announced that future Jeff Bond reviews will be written by Pierce Brosnan.

Clear and Present Danger • JAMES HORNER. Milan 35679-2. 10 tracks - 50:41 • Expecting the worst from Horner's follow-up score to his godawful 1992 outing *Patriot Games* is probably the best approach to take with *Clear and Present Danger*. If you do, you'll be happily surprised—this one is orchestral and upbeat, with a sprinkling of electronics and rousing action cues. You won't have to go far to hear Khachaturian's *Gayne Ballet "Adagio"* ("Looking for Clues"), or material taken from *Aliens* ("The Ambush") or *Sneakers* or *Searching for Bobby Fischer* ("Truth Needs a Soldier/End Title"), but at least Horner is showing legitimate signs of life here. The score's unexpected momentum and Don Davis' orchestrations are such a change of pace from *Patriot Games* that even die-hard soundtrack aficionados are likely to overlook the recycled passages and the album's lengthy running time. As usual with Milan, nothing much in the way of stings and notes, but that's no surprise—the real shock is that the music itself is quite listenable, and considering most of Horner's recent scores, I'll take it. 3½ *-Andy Dursin*

Black Beauty • DANNY ELFMAN. Giant 9 24568-2. 19 tracks - 45:30 • Following on the heels of his atmospheric score for last year's *Sommersby*, Danny Elfman ventures into even newer ground with Caroline Thompson's adaptation of Anna Sewell's classic novel, *Black Beauty*. Not surprisingly orchestrated by Steve Bartek and conducted by J.A.C. Redford, Elfman's score is a lovely, poignant work complemented by period/"ethnic" arrangements, giving the music an intimate air. Elfman uses great restraint, rarely sliding into over-the-

top melodramatics, but that unfortunately robs the score of diversity—it's like 45 minutes of meandering, albeit pleasant, background music for a dinner party. That said, it's still refreshing to hear an effective low-key score for a film you would expect to hit you over the head with sugary orchestrations. 3 *-Andy Dursin*

True Lies • BRAD FIEDEL. Lightstorm/Epic Soundtrax EK 64437. 17 tracks - 70:44 • It's been a while since Epic released an actual film score, it's nice to see they haven't forgotten us. While *True Lies* does include five songs (actually four songs because nowadays you simply must have a remix version of one of them, too), the majority of the disc is the score by Brad Fiedel and it's the real reason to get the CD. (Don't let those pop record reviews tell you otherwise—the songs are the filler, not the score). Fiedel, with Shirley Walker conducting and orchestrating, has thankfully shunned his non-action action music (see *T2* or *Blue Steel*) for some slam-bang big orchestral/synth scoring. Most of the underscore for the big action set pieces (Arnold's horse chase, the helicopter rescue, the climactic Harrier jet sequence) are on the disc as lengthy tracks—around 6 to 9 minutes. Fiedel should do more scores like *True Lies*; he can write some very exciting action music as well as the tension and light comedy stuff required by the film. His use of synthesizers with the orchestra works to great effect—not like some other attempts by more well-known composers—and he even gives the film an actual theme. Granted it's not very memorable, but at least there is one. The score runs a nice 46 minutes on disc (at least 15 to 20 minutes more than we usually get) and will hopefully re-establish Fiedel in the action genre. Now if we can just get Shirley Walker the assignments she deserves.... 3½ *-James Carrocino*

I Love Trouble • DAVID NEWMAN. Varèse Sarabande VSD-5510. 14 tracks - 36:27 • "Trouble" sounds right to me! While this film is not as terrible as reviews may lead one to believe, Disney certainly was in a quandary over how to market the Julia Roberts/Nick Nolte vehicle. Is it a comedy? A romance? A thriller? Actually it's all of the above, Mr. Katzenberg, now deal with it! This confusion by the execs at Disney is apparent in the film's ad campaign and a last minute—real, real last minute—replacement of Elmer Bernstein's score. Re-scoring it was David Newman (in reportedly less than two weeks) who probably employed any and every orchestrator in Hollywood to help him meet the ridiculous deadline. Now the real surprise—a really enjoyable score. (These guys are so maligned by the industry, yet they still can turn out great music.) Varèse's CD has one song (a cover version of "You've Really Got a Hold on Me") and 33 minutes of score (through the 30 minute barney!) which is comprised of lightly romantic and jaunty cues. The thriller/suspense/action aspects of the score are not really represented (much like the ads for the film); however, the disc does make for an enjoyable listening experience. Granted, some of the score shows signs of the temp track underneath—especially "Honeymoon Night" which sounds a lot like the instrumental version of the song "For All We Know" from *The Prince of Tides*. While it may have been nice to have more of the different elements from the score represented, I still find this disc worth recommending. David Newman is sorely underrepresented on CD and deserves more attention. He has a unique style and wonderful sense about what type of music works well for scenes. Let's hope more of his music is released and soon. 3½ *-James Carrocino*

The Client • HOWARD SHORE. Elektra 61686-2. 16 tracks - 51:26 • Don't expect the now typical percussive use of piano for suspense in this John Grisham film adaptation. Thankfully, Howard Shore has decided to be more original than Dave Grusin and James Horner were in their scores for the Grisham films *The Firm* and *The Pelican Brief*. For *The Client*, Shore has again turned in an outstanding effort. While still employing dark and foreboding string passages (effective in *Dead Ringers* and *Silence of the Lambs*), he has added colorful instrumentation by using guitar and

gospel-like organ solos to emphasize the Tennessee setting. Shore's orchestrations (yes, folks, he's one of the few who does his own) are constantly inventive and his music always serves the film first. That his scores blend so seamlessly with their images and are so interesting away from them is a rarity in this day and age. The lengthy CD also has some long cues (a couple over 8 minutes) that highlight Shore's skill at drama and suspense. This is very evident in the film's opening suicide ("Romey's Suicide") and hospital chase ("The Morgue"). The music is nicely balanced by the warm emotion of the themes for the boy, Mark, and his lawyer, Reggie Love. With *The Client*, Howard Shore has shown again that he is one of today's most absorbing and listenable composers. 4 *-James Carrocino*

North • MARC SHAIMAN. Epic Soundtrax EK 66151. 20 tracks - 43:26 • Marc Shaiman would have had a field day doing musicals in Hollywood's Golden Age. He's a great arranger and has (in addition to a wonderful sense of humor) an adept ability for adaptation. [Similar to an adept ability for alliteration.—LK] For evidence, just listen to *North*. This fantasy about a child divorcing his parents and combing the globe for new ones highlights all these gifts. Shaiman has wisely chosen to utilize familiar pieces of music for the worldwide adventures. For instance, the Texas sequence uses themes from the TV shows *Dallas* (believe me, it sounds better here than it ever did before) and *Bonanza* (which has new humorous lyrics). For the Hawaii sequence, Shaiman has created a medley using songs familiar with that location: "Hawaiian War Chant," "Tiny Bubbles," "My Little Grass Shack," "Blue Hawaii" and "Aloha Oe." Of course, this doesn't mean *North* is without any original music. Somewhat like his *Heart and Souls* score, Shaiman has written a heart-warming effort. Especially nice is his theme for the title character. With family films all the rage in Hollywood, it's delightful to see what the composers are writing for them. *North* is definitely an enjoyable addition to the field. 3½ *-James Carrocino*

Forrest Gump • ALAN SILVESTRI. Epic Soundtrax EK 66430. 21 tracks - 39:25 • There's an easy way to tell if songs work in a movie—where they are. Some of the greatest songs of the '60s and '70s are peppered throughout *Forrest Gump*, doing what songs in film do best—set a period. It is Alan Silvestri's score which relates to the story and characters, and it is his music which runs in the end credits. That's important, and one of the reasons I don't mind the songs in the film and on the 2CD song album (Epic E2K 66329)—they're classics. Elvis, The Four Tops, Aretha Franklin, Bob Dylan, The Beach Boys, The Doors, The Byrds, Jefferson Airplane, Randy Newman—represented are a who's who of great pop/rock, and I'm glad the song album is selling through the roof. (Beware—there are several cuts on its 2CD set not on the cassette.) Furthermore, the 9 minute Silvestri suite on the 2CD song album is an excellent summation of his music (it also makes up the last two tracks of the score album). It's icing on the cake that Epic has also released a score CD, allowing fans to appreciate the delicate web Silvestri has created for *Forrest Gump*'s life. The gentle orchestrations spotlight strings, piano and clarinet, evoking the simplicity, innocence and decency so important in the character. For those who haven't seen the film, it's a wonderful saga of a simple Southern boy—who sounds like a few *FSM* readers calling about late issues—and his experiences in football, Vietnam, ping pong and the turmoil of the '60s and '70s. Moreover it's a study of relationships—Gump and his mother, his love Jenny, his friends Lt. Dan and Bubba. In fact, it's such a wonderful film that it's easy to overlook the fact that Silvestri's music is not exceptionally original—the main and end titles are similar to his love theme from *Back to the Future III*, and the football music is obviously inspired by *Rudy*. But what matters is how it works in the film—perfectly—and more importantly how it relates to the film. Although they're redundant, Silvestri has patterned his cues in such accord with the relationships, the album instantly recalls the magic of the film. As many great scores as there are for bad movies, ones for good movies get imbued with the emotions of their films, and that's the case with *Forrest Gump*. The score speaks of home, love, growth, friendship—who knows if the music has shaped the character or if the character has created something in the music not originally there, but I find it immensely moving. Buy the song album, too—that way you'll have some real music to play from your collection when company is over. 4 *-Lukas Kendall*

SUMMER MOVIE REPORT CARD II

by ANDY DURSIN

Here we are beyond the mid-point of summer, and at last a few good movies have (finally) arrived at the local multiplex. Yes, it took countless films and lots of ridiculously overpriced tickets to get here, but we finally have several particularly good movies—and inevitably, several more flops—since last time. On the whole, the big hits have been *The Lion King*, *Forrest Gump*, *True Lies*, *Speed* and *The Flintstones* (I know, I don't believe it either). *Wolf* and *Maverick* did unspectacular but solid business, while the rest of the pack fits easily into the flop category—*Wyatt Earp*, *The Shadow*, *Blown Away*, *I Love Trouble*, *Little Big League*, *Baby's Day Out*, *Renaissance Man*, *The Cowboy Way*, *Crooklyn*, *City Slickers II*. But at least the good have been very good...

At the top of the heap is *Forrest Gump*, director Robert Zemeckis' poignant and memorable look at the life and times of a slow-witted Southerner over several decades. For the first time this summer, I was thoroughly entertained and emotionally involved by a movie—something I didn't think would be possible after the duds of June. (Judging from this film's critical reviews and outstanding box-office success, it's clear that audiences feel the same way.) Tom Hanks is terrific as the title character, backed by a clever script, stunning widescreen photography and direction by Zemeckis that's right on-target. Whenever the film becomes somewhat contrived (particularly towards the conclusion), Hanks' performance and ALAN SILVESTRI's music are there to carry it through. Silvestri and Zemeckis have had a long and fruitful collaboration over the last decade, resulting in some fine films and likewise excellent scores (*Back to the Future*, *Roger Rabbit*, etc.). *Forrest Gump*, however, may be their greatest triumph of all, and Silvestri's score one of his finest yet. It is a delicate, touching and tender work that never succumbs to overly sentimental moments and mechanical "saccharine" themes. Silvestri backs up and enhances the world of *Forrest Gump* without belting out a mind-numbing, preprogrammed set of dramatic cues. It's not that this isn't a largely orchestral, grandly-moving piece of music—it is. It's just that everything in the score, like in the film, has genuine, heartfelt emotion behind it. Although the current 2CD *Forrest Gump* soundtrack is selling well (with one Silvestri cut), it's no substitute for a full score album—here's hoping that Epic releases one soon [see p. 14 -LK].

Aside from *Forrest Gump*, the one mid-summer film that has really delivered the goods is Jim Cameron's *True Lies*. Arnold Schwarzenegger's smashing "comeback" picture filled with breathtaking action and offbeat comedic subplots. The one element of the movie that doesn't work is BRAD FIEDEL's score, yet another pastiche of synthesizer/orchestral action cues that's barely audible in the film, and sounds hokey whenever you can hear it. Despite being orchestrated by Shirley Walker, the music sounds like a low-budget effort for a high-budget movie; for all of Cameron's distinguished film-making traits, it's clear that his choice of music (with one exception—*The Abyss*) isn't one of them.

Also in the action-adventure genre is Stephen Hopkins' *Blown Away*, a mad-bomber-on-the-loose thriller with Jeff Bridges and Tommy Lee Jones. Jones plays a former IRA member who comes to the U.S. to wreck havoc on another former IRA member, Bridges, now a member of the Boston Bomb Squad. Despite the promising

casting of Bridges and Jones, this movie has everything but suspense— laughable dialogue, unbelievable plot mechanics, the inevitable presence of Lloyd Bridges as Jeff's mentor, and plenty of impressive explosions. Unfortunately, it turns out the biggest bomb of all is the movie. Like its competitors *The Shadow*, *Wyatt Earp* and *I Love Trouble*, *Blown Away* seems destined for life on the video shelf. ALAN SILVESTRI here provides a competent action score that's unnoticeable unless you make an effort to hear it through all of the sound effects. When a bomb isn't going off, a song pops up from Joe Cocker, U2 or ME3. You'll find those on Epic's (surprise!) song album, slapped together with Silvestri's main title, itself reminiscent of Horner's *Patriot Games*.

JAMES NEWTON HOWARD's score for Lawrence Kasdan's painfully overlong *Wyatt Earp* is one of the summer's best. This should come as no surprise, for although the film is one of the summer's biggest critical and financial disasters, at least the western genre generally allows composers to open up and musically cut loose. That's the case here, as Howard uses several themes and stirring arrangements to produce a score that tries admirably to hold the on-screen drama together—not an easy task when Kevin Costner is the whole show and Kasdan attempts (and fails miserably) to tell us more-than-we-ever-needed-or-wanted-to-know-about-Wyatt-Earp. In comparison, last winter's *Tombstone* did a far superior job going over the same ground, making its historical points but not forgetting how to entertain. (*Wyatt Earp* will likely end up making little more than half of *Tombstone*'s box-office receipts.) At any rate, it's a testament to Howard that his score comes across so well in such a poorly-made picture. While I did find the music to be overwrought when combined with some of Kasdan's melodramatic, self-indulgent sequences (particularly when Earp's father springs his son out of an Arkansas prison during a thunderstorm), it still packs an emotional wallop. The score also works splendidly on Warner Bros.' soundtrack album (9 45660-2), although it is missing the end credits which weren't recorded in time.

I really wanted to like *The Shadow*, the new big budget adaptation of the classic radio and comic character. I was even willing to give it a certain amount of leeway considering the lackluster performance of the summer's movies so far. It turns out I didn't give it nearly enough. Despite Alec Baldwin's enigmatic screen presence, *The Shadow* is a poorly written, sloppy piece of would-be escapist fare, an unsuccessful attempt at juggling comic book heroics, '30s melodramas and gothic thrillers. It has less substance than *Batman* and less visual style than *Dick Tracy*, and there's nothing remotely interesting about David Koop's uneven script except the fact that Universal Pictures for some reason green-lighted it. As for the music, JERRY GOLDSMITH's score, unfortunately, is one of the film's problems. With yet another ill-advised use of electronics and totally clichéd "dark, brooding, etc." orchestrations, Goldsmith's score is a missed opportunity of gargantuan proportions. It offers not one surprise, and even serves up a love theme played on pathetic *Matinee*-sounding keyboards. Here was a chance for the composer to cover up some of the film's dramatic holes, but instead he added to them with the kind of formulaic music we've heard before. (In other words, this one's old hat, just done by a composer who seems to be losing touch with not only his melodic talent but his dramatic scoring sense.) And don't let Goldsmith groupies tell you otherwise; Danny Elfman covered the exact same ground with *Batman* and *Dick Tracy* several

years ago, and did it to much greater success. Similar to many of Goldsmith's recent efforts, *The Shadow* is clearly D.O.A.

A far superior comic book movie, one that I failed to mention last issue, is *The Crow*, a film that marks the final screen appearance of Brandon Lee. For all of the film's build-up and (given the circumstances) potential exploitation-sounding premise, *The Crow* turns out to be an intense, entertaining foray into a *Blade Runner*-ish world filled with fear and rain. What's amazing is that director Alex Proyas really does achieve an atmosphere that stands alone from its noir-ish predecessors, establishing a tone and pace that's seemingly original even though you've seen it all before. The script is surprisingly poetic in parts, and GRAEME REVELL's score, released by Varèse in mid-June (over a month after the film's release), is a stylish blend of ethnic sounds, pounding synths and effective orchestral cues that form a unique, cohesive whole. You have to see the movie to fully appreciate the score, but it's clearly one of the finest combinations of film imagery and music I've seen in a long time, and Revell's score is easily his finest to date. Don't confuse the score album with Interscope's best-selling song album, available since April and containing only one track (Revell's end title song) that plays a major role in the film itself.

Although I didn't see the movie, many critics have cited BRUCE BROUGHTON's score for *Baby's Day Out* as one of the finest soundtracks in quite some time, with Michael Medved of *Sneak Previews* noting the music's gorgeous "storybook" quality. However, it seems there won't be an album due to the film's discouraging financial returns—a shame since Broughton composes some of the most entertaining, lyrical film music to be heard today.

As for the rest of the summer, there are more dreaded song albums on the horizon (such as Jim Carrey's *The Mask* and Andrew Bergman's new comedy *It Could Happen to You*), but also some new score albums—most notably Danny Elfman's *Black Beauty* and James Horner's *Clear and Present Danger* [see reviews, opposite page -LK]. We'll see if this final part of the summer produces enough good movies and scores to make up for the beginning of the season, when one would rather watch *Love Boat* reruns than spend \$7 to see a less-entertaining, commercial-free movie!

Forrest Gump Reviews Summer Scores!

In search of fresh opinions, FSM caught up with Forrest Gump himself for a brief phone interview from his Mississippi home, asking him to comment on this summer's movie scores. Here's what he said:

True Lies: "My mama always used to say, Shirley is as Shirley does."

Speed: "There was this bus, an' it had to go real fast, and that's all I have to say about that."

The Shadow: "I may not be a smart man, but I know what clichéd is."

Wyatt Earp: "Ah think ah just took a nap, since that's wha' so many other people was doin', but Forrest, Jr. said I should ask you why the wagon chase on the CD is diff'rent than in the movie."

Maverick: "Ah was thinkin', if this movie is about a long time ago, how come there was songs from like the radio today in it?"

The Crow: "Life is like a box o' Graeme Revells. You never know what you're gonna git."

Wolf: "There was this thing, it went dit-dit-dit-dit-dit all the time, like in circles, an' that's all I remember."

I Love Trouble: "Ah was very surprised they didn't use the score by Leonard Bernstein. My mama always said he was a great conductor, like on trains or somethin'."

Blown Away: "This was a bomb. Or it was about a bomb. I dunno, one of those."

DAVID HIRSCH REVIEWS THE CLASSICS (OR MAYBE NOT)



Miklós Rózsa has become a hot property as of late with his music emerging on several discs that blur the lines between soundtracks and classical. There have been several orchestral recordings of his concert works on Koch International, but Intrada has chosen to release an album of his film work strictly for piano, the instrument upon which most of his music was conceived.

Miklós Rózsa: Film Music for Piano (MAF 7057D, 12 tracks - 53:00) is one of the first in a series of classic film music albums produced for the label by Tony Thomas. Developed with the personal assistance of Rózsa himself, this collection presents 12 themes in chronological order from "Alexandra's Song" for 1937's *Knight Without Armor* to "Hollywood Soundstage" for the 1978 Billy Wilder failure, *Fedora*. A personal choice of Rózsa is pianist Daniel Robbins, who performs each piece with masterful sensitivity and a dramatic flair that lets the composer's individuality shine through. Perfect music for relaxation. **4½**

Also part of Thomas' initial production is **Creature from the Black Lagoon: A Symphony of Film Music** by Hans J. Salter (MAF 7054D, 4 tracks - 72:49). This is a collection of suites which includes the title film, *The Black Shield of Falworth* (1954), *Hitler* (1962) and *The Incredible Shrinking Man* (1957). In the creation of this album, the original mono recordings were used, which will no doubt please those purists who hate re-recordings, no matter how faithful. Salter, who scored a lot of B movies in alliance with Herman Stein, the late Henry Mancini and others, was involved with several classic Universal monster movies. These four suites give a good sampling of the composer's talents, moving from Amazon horror to English pageantry to Nazi goosestepping before ending with the pathos of a man becoming smaller before his time. This last suite suffers a bit from erratic sound quality, but the music's power remains. **3½**

The latest edition in Varèse Sarabande's **Legends of Hollywood: Franz Waxman Vol. 3** (VSD-5480, 8 tracks - 68:38) is another wonderful recreation of the original scores by one of film music's "founding fathers." The composer's son John once again supervises the work of the Queensland Symphony Orchestra under the baton of Richard Mills. The longest suites here are 1954's *The Elephant Walk* and 1955's *The Silver Chalice*, each clocking in at over 12 minutes. Other music includes a suite from *Destination Tokyo* (1944) and the most requested Waxman concert piece, *The Furies* (1950). The performance and sound quality are

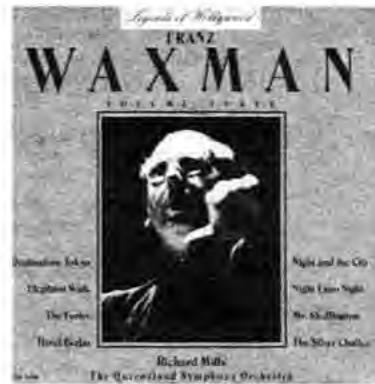
all first rate. Together, this series makes a fine sampler of Golden Age scoring. **4½**

In an effort to make European film music more accessible to the American ear (and save on licensing costs), Milan has compiled several of its overseas releases into one U.S. album. **Music from World Cinema Classics** (73138-35674-2, 25 tracks - 55:10) starts with NICOLA PIOVANI'S suite from the Italian film *Fiorille*. This is the entire six track suite that appeared on the original soundtrack album (Milan 873 148), but without the other two Piovani scores from that CD (*Il sole anche di notte* and *Good Morning, Babylon*). Instead, three tracks from his *I Don't Want to Talk About It* are included. There are nine tracks from GERALD GOURIET'S beautiful music from *The Innocent* (164 622) and a merciful reduction of TON-THAT TIET'S fascinating but at times grating ethnic score to the Vietnamese *The Scent of the Green Papaya* (887 794). On the whole, it is a fine sampler of the music from these "art house" films. Those who want to hear more can order the original releases from their importer, Musicrama, 164 Driggs Ave, Brooklyn NY 11222, ph: 718-389-7818. **3½**

Desperate Remedies (Milan 73138-35673-2, 20 tracks - 60:20) is one of those attempts to create a pseudo-classical score by interpolating excerpts by recognized classical composers, in this case Verdi, Berlioz and Strauss. PETER SCHOLES is responsible for the original music which blends surprisingly well. A concert composer himself, Scholes guides the Auckland Philharmonic Orchestra through their paces to create a sad and dark musical atmosphere for this tale of destructive love and deception. **3**

The difference between a musical soundtrack and song compilation is the simple fact that a good musical tells a story. **The Lion King** (Walt Disney 60858-7, 12 tracks - 46:27) is typically in the same mindset as previous animated epics, though the songs by Elton John and Tim Rice only number five, with John doing cover versions of three at the album's end. They are, however, nice tunes with African rhythms interpolated. The same can be said for HANS ZIMMER'S four score pieces, perhaps the most exciting orchestral work he's done since *Backdraft*. Those enamored with Disney musicals will not be disappointed. **4**

Fans who need their ALAN MENKEN fix will find the Broadway cast album of **Beauty and the Beast** (60861-2, 23 tracks - 72:25) as satisfying as its animat-



MUSIC FROM WORLD CINEMA CLASSICS

The Innocent
Original Motion Picture Soundtrack



ed film counterpart. Tim Rice fills in again for the late Howard Ashman and his lyrics complement Menken's new songs much better than they did in *Aladdin*. **4**

The AIDS crisis is perhaps the last subject I would ever consider for a musical, but GLENN SCHELLENBERG'S songs (with John Greyson) for **Zero Patience** (Milan 73138-35675-2, 19 tracks - 56:07) are quite bouncy, provided the lyrics don't offend. It's an unabashed cry for action, shocking at times (there's a duet between two butts), sad at others and certainly not for all tastes. A few incidental cues are included, all performed on synth, as is the rest of the album. **3**

Keep those score CDs coming! I had no interest in the song compilation, but when Varèse wisely released GRAEME REVELL'S score to **The Crow** (VSD-5499, 15 tracks - 49:30) I felt some justice had been done. Revell has done a wonderful job in capturing the film's shades of darkness and light in a cacophony of creative musical sounds. The love theme is like a breath of calmness amidst the chaos. *Speed* anyone? **4**

Less successful but interesting on its own terms is REVELL'S **No Escape** (Varèse VSD-5483, 19 tracks - 37:52) which incorporates sampled tribal chants and a Civil War style march into a new assembly of sounds. It was certainly the best thing about the film. **3½**

Fans of the Cartoon Network's groundbreaking talk show **Space Ghost: Coast to Coast** (Cartoon Network SGCTC1CD, 6 tracks - 14:26) are probably snapping up these limited edition CDs of the late SONNY SHARROCK'S music for the "studio band," The Original Way Outs. In fairness, this is a hard listen. Each track is basically wild guitar and drum riffs (a female voice is too sparingly used to seat the original *Space Ghost* theme). None of the vocals in the show made it onto this album, which is a shame since it needs more variety. Instead we have what sounds like two guys in their parents' basement getting it on. Turn it down! **1½**

Just for fun, and because it'll probably annoy Lukas more than the *Beauty and the Beast* cast album, is **Howl: The Grunt and Growls of All Toho Monsters** (Sony SRCL 2531, 49 tracks - 25:58), a collection of the sound effects for all those great rubber-suited reptiles. There's even a special dance mix, "Godzilla's Coming to Town" as performed by The Destruction and featuring M.C. Godzilla. Like I'm gonna rate this one!

HERRMANN AS HERRMANN FROM UNICORN-KANCHANA

by BRADLEY PARKER-SPARROW

Over the past few years the English label Unicorn-Kanchana has released CDs of Bernard Herrmann's concert and film works (including discs not reviewed here of *Psycho* and *North by Northwest*). Bradley Parker-Sparrow takes a look at four CDs of primarily concert music composed and conducted by the great Benny. If you have yet to discover the unique and brilliant film music of Bernard Herrmann, or his works outside of cinema, these are great places to start:

Wuthering Heights • Herrmann Soloists/Pro-Arte Orchestra, UKCD 2050/51/52, 3CD set, 18 tracks - 68:33, 17 tracks - 72:00, 9 tracks - 47:07 • In *A Heart at Fire's Center*, Steven C. Smith's Herrmann biography, discussions of the operatic epic *Wuthering Heights* shed a somber light on the fate of this, Herrmann's most personal and

tragic musical setback. Not able to find a record label or producer, he cut a deal with a small English label called Pye and financed this 1966 recording himself. Tense sessions produced a three and a half hour epic that Herrmann would bring by his friends' houses and personally conduct—needless to say this was a bit trying on even the dearest of comrades. The opera itself has all the Herrmann-esque voicings and passions; orchestra and singers are in fine form with Herrmann the conductor in control. The sound is rich and open. This is for hard-core Herrmann fans and also those who have a taste for post-Wagnerian opera. Herrmann composed the work between the years 1943 and 1951. **3½**

Moby Dick/For the Fallen • Herrmann Soloists-LPO/National Philharmonic Orchestra.

UKCD 2061, 6 tracks - 53:20 • The cantata *Moby Dick* dates back to 1938, premiered with the New York Philharmonic under the baton of John Barbirolli. Orchestrations from this period foretell the Bartók-like "night music" found in *Psycho*, *Taxi Driver* and episodes of *Twilight Zone*. Male choral elements are broken up with bits of Melville's dialogue spoken. Sonics on this disc become brash when the ensemble reaches fortissimo, showing tape wear. The 1943 composition *For the Fallen* is cast in the pure emotionalism of World War II—profoundly painful, true melodic sorrow. Herrmann's restraint of tempo creates an even darker mood than the recent re-recording on Koch 3-7224-2 H1, which had James Sedares conducting the New Zealand Symphony Orchestra. **4**

Symphony/The Fantasticks • National Philharmonic Orchestra, UKCD 2063, 9 tracks - 61:11 • Each composer deals with the pressure to compose a symphony in different ways. Brahms avoided it until his fourth decade. Herrmann confronted it head on with eyes blurred by world war. Strongly dark and romantic, his symphony shows traces of both Brahms and Sibelius. Removed from the job of placing music behind a love or murder scene, Herrmann becomes more patient with his harmonic and melodic development. One only wishes that there were ten Herrmann symphonies. Also on this CD is *The Fantasticks*, a 1942 song series based on five excerpts from English poet Nicolas Breton, moving from the cold of January to the renewed warmth of May. This is in essence the beginning of his "English" period, containing flashes of his classic score for *The Ghost and Mrs. Muir* (1947), one of his greatest cinematic achievements. Another recording of the Symphony is available on Koch (James Sedares/Phoenix Symphony). **4**

Welles Raises Kane/Devil and Daniel Webster/Obsession • London Philharmonic Orchestra/National Philharmonic Orchestra, UKCD 2065, 16 tracks - 74:19 • This is the ultimate Herrmann CD. It starts with *Welles Raises Kane*, a musical gift to director Orson Welles which skirts between the gay '90s idiom of *Citizen Kane* and *The Magnificent Ambersons*. Humor, simplicity and life stories float along like smoke from Joseph Cotton's cigar. Under Herrmann's baton, the Academy Award winner *The Devil and Daniel Webster* shows the master at his peak with intertwining, dancing orchestrations. Racing years ahead, Unicorn has added another whole album to this CD reissue, the 1976 Brian De Palma hyper-drama *Obsession*, previously available on CD only as a limited edition from Masters Film Music. Here, in the original film tracks, Herrmann lets loose with organ and massive orchestra. The music is indulgent and so is the film. The powerful mid-'70s stereo recording shows no age. **4**

One has to thank the sheer tenacity of Bernard Herrmann to skillfully produce and record so many works that existed within the concert stage. As a label Unicorn combines a mastery of sonics with album concept. So many of these recordings have been out-of-print or in small limited editions that we all anxiously await a visit from the master, his test pressing in hand, begging us to spend an afternoon with him.

"The only thing I ever did that was foolhardy was to write an opera." Bernard Herrmann, 1971.

A Heart at Fire's Center: The Life and Music of Bernard Herrmann. Steven C. Smith, University of CA Press, 1991, 415 pp., call 1-800-UC-BOOKS to order.

A Discography of the Works of Bernard Herrmann. Jim Doherty, 1992. Available from the author via direct mail, contact 5201 W Cullom, Chicago IL 60641.

Soundtrack! The Collector's Quarterly, September 1992, interview by Dennis Fischer with director Larry Cohen about Herrmann. Backissue available from Luc Van de Ven, Astridlaan 171, 2800 Mechelen, Belgium.



PSYCHO IN CONCERT

Report & Cartoon by KRISTOPHER D. GEE

There is something diabolical about experiencing Bernard Herrmann's *Psycho: A Narrative for Orchestra* performed on a dimly lit stage by musicians dressed conspicuously in black and white. The displacement of such notoriously disturbing music from the screen to the more "proper" concert hall is deliciously mischievous. The musicians not only conspire to recreate the nervous tension associated with Hitchcock's legendary film, but they also remind one of Herrmann's strength as a composer of true originality and

artistic insight by demonstrating the music's integrity independent of the film. Although film music is never intended for the concert hall, the Northwest Chamber Orchestra, under the direction of Adam Stern, showed conviction and enthusiasm in bringing Herrmann's music to life at a recent concert at the University of Washington's Kane Hall on April 30th.

The evening began with a pre-concert discussion with actress Janet Leigh and conductor Stern. Leigh, vibrant and playful, fondly recounted her experiences on *Psycho* (yes, it's true, she has never taken a shower since the making of the film) and praised Hitchcock's directorial restraint, his ability to spark the audience's imagination without showing too much. Though the power of suggestion was one of Hitchcock's strengths, especially in the shower scene, it is Herrmann's music which transforms what is already gruesome into something unforgettable.

It was clear from the audience's nervous laughter during the performance that the music has retained a fond if not terrifying place in pop culture; but, unfortunately for most, the shower cue is so striking that it tends to overshadow the rest of the fine score. Stern, for instance, lamented his friends' insistence on singing, "Wee Wee Wee! Wee Wee Wee!" when he told them he was conducting the *Psycho* suite. However, Herrmann gives us much more to listen to than slicing string glissandi. From the agitated open-

ing "Prelude," a powerhouse statement of fear and paranoia, to the more arid and twisted "Madhouse," Herrmann's exhaustive exploitation of the string orchestra brilliantly parallels the gradations of black and white in Hitchcock's cinematography. But it is Herrmann's divergence from the 19th century Romantic idiom and the clichés of horror music embraced by many of his contemporaries that has allowed his music to remain fresh despite numerous imitators. Today, the music does not seem dated nor out of place in the contemporary concert hall.

The Northwest Chamber Orchestra's reverence for Herrmann's score and its inclusion on a program of concert works by Copland and Walton gives a boost of seriousness to a genre of music that is traditionally forgotten or relegated to "special" Hollywood tribute concerts, which tend to reinforce the division between so-called serious and film music. Of course not all film music stands up to the scrutiny of live performance, but at its best it deserves the respect given to other functional and occasional music by composers such as Handel or Haydn.

And what did Janet Leigh think of the music that will forever plague her? I asked her to comment on Hitchcock's typically droll statement that 33% of *Psycho*'s effectiveness came from Herrmann's score. "More!" she said emphatically. "I saw it from both ends." I'm sure that Herrmann would agree. *

BERNARD HERRMANN ARCHIVAL DATA by BILL WROBEL

One of the most frequently asked questions by film music buffs is "Where can I find actual written film scores?" If you're looking for published volumes to buy and read along with records at home, forget it. Yes, the stuff exists, since concert orchestras often play it, but those scores and parts are available only to paying, commercial organizations—not collectors.

However, if you're willing to travel great distances to various libraries and archives, you—Average Joe Collector—can take a peek at manuscripts by all sorts of composers. (Keep in mind there's no borrowing or photocopying allowed.) Syracuse University in New York, for example, is the home of manuscripts by Franz Waxman and Miklós Rózsa.

As for the subject of this article, scores by the legendary Bernard Herrmann (1911-1975) are available at a number of East and West Coast institutions. Manuscripts from the CBS radio collection are available for study at the New York Public Library—a fitting site considering that

New York City was the place of Benny's birth. At least 68 radio scores are held at the Music Research Archives in NYPL; contact Bob Kosovsky of the Americana Collection.

In the collection are Columbia Workshop Herrmann scores such as *Macbeth*, *The Fall of the City*, *The Devil and Daniel Webster*, *Daniel Webster and the Sea Serpent*, *The Tell-Tale Heart*, *Broken Feather*, *Ecce Homo* and *Surrealism*. Mercury Theatre scores such as *Dracula* are also available, as well as Columbia Presents Corwin scores such as *Untitled* and *There Will Be Time Later*. Also contained in the collection are the *Suspense* themes, "A Drink of Water," "City of Brass," "A Shropshire Lad," etc. Contact NYPL for a detailed three page list.

For Herrmann researchers on the West Coast, the rest of the radio and some television scores from the CBS inventory are available at Schoenberg Hall in UCLA, originally received around December 1988. This is a wonderful collection including several *Twilight Zone* episodes, three

half-hour *Gunsnake* episodes and the "Knife in the Darkness" episode of *Cimarron Strip*. Also included are *Have Gun, Will Travel*, *Ethan Allen Suite*, *American Trilogy*, *We Hold These Truths*, the parts to *Dauber* and *Moat Farm Murder*, etc.

And, of course, the greatest single collection of Herrmann scores, including all of the feature film scores except one or two, is held at the University of California at Santa Barbara. There are also sketches, scrapbooks, personal correspondence and recordings; curator is Martin Silver. Some original manuscripts, like *Citizen Kane*, are held at the Library of Congress in Washington D.C.

For a directory of libraries and archives with actual film scores by other composers—not to borrow, not to photocopy, just to go and look at—contact the Society for the Preservation of Film Music, PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775. They have a list available and will help scholars looking for these important—and far too unavailable—written film scores.

GREEN EGGS AND CAM

The Italian soundtrack label CAM continues to pump out both new score and reissue CDs; Gary Radovich here takes a look at some of their latest offerings. (See his other reviews in *FSM* #36/37 and #41/42/43.) The CSE titles are the Soundtrack Encyclopedia CDs, the COS ones the new scores, and the CVS ones are evidently everything else. If anyone could tell me just how to capitalize foreign titles, that would be cool. -LK

The Sicilian Clan • ENNIO MORRICONE. CAM CVS 007. 11 tracks - 30:17 • This is the first CD release of a classic 1969 gangster score by Morricone, then at the peak of his form. The main theme, with its quirky arrangement (jew harp, electric guitar, strings and keyboards) and great melody, is one of the Maestro's best-known compositions and has appeared on innumerable compilations over the years. In addition to the terrific main theme, a secondary theme is also quite memorable and features whistling as it reworks the primary melody. Although mainly a monothematic score, the great melody and wonderful arrangement never outwear their welcome. Perhaps the best track is "Dialogo No. 1," with its amazing arrangement of the main theme. There is some nice electric guitar work in "Jeanne e la spiaggia" and lush strings in "Per nazzari e delon." *The Sicilian Club's* sound is instantly recognizable as Italian (even if most of the film's actors were French) and CAM's sound is good, with only a little noise throughout. My only complaint? At just over 30 minutes, CAM should have paired this with another Morricone gangster score (like 1968's *Roma Come Chicago*, a great unreleased effort). This CD features the same selections as the original LP. A must. 4

Nino Rota Film Music. CAM CVS 004. 12 tracks - 51:46 • This is an essential compilation of the foremost Italian film composer; the CD collects material from two CAM LP anthologies from the mid-'70s and spans the 1940s to the early '70s. Carlo Savina's superb conducting elicits a wonderful performance from the orchestra and every track is a winner (in fact, I recommend all the selections as there's not a clunker in the batch). Of particular interest are *Napoli milionaria*, with its wonderful melodies performed by mandolins, in a tarantella style and with whistling, and *The Glass Mountain*, another pleasing melody performed with suitable melodrama. Other films represented include *La dolce vita*, *War and Peace*, *Romeo and Juliet*, *The Taming of the Shrew* and *The Godfather*. Rota's musical styles run the gamut from classic Italian folk music to light jazz to haunting melodies, and *Nino Rota Film Music* is the textbook example of this composer's immense talents in all areas. It is a near flawless compilation (lacking perhaps only *La strada* and *Fellini's Casanova*). CAM has licensed these recordings to Japanese labels in recent years and this release duplicates earlier CDs. CAM's sound is impeccable and even their liner notes are better than usual. 4½

Mondo Cane • NINO OLIVIERO & RIZ ORTOLANI. CAM CSE 130. 15 tracks - 39:09 • Perhaps the most famous Italian film score of its day (1963), CAM has at last reissued *Mondo Cane* in their Soundtrack Encyclopedia series. One of the earliest examples of the Italian pseudo-documentary films, *Mondo Cane* will always be known as the film which gave us the song "More," the score's primary theme. As is typical for these episodic films, there is a pastiche of musical styles which aren't always successful. Jazz can be heard on "Free Way" and "Il purgatorio," Latin music is present on "La forcada" and a cha cha is heard on "Hong Kong cha cha cha." Overall, the score is best when the main theme is used (and it's only heard in four of the selections, best in "Repabhan strasse" and its lively arrangement). But there is also a pleasant theme played by mandolins on "Dog Meat" and a rousing tarantella on "China Tarantella." Chorus is also used on a few tracks ("L'isola maledetta," "L'ultimo volo," "I pescatori di ragùt gli squali" and "Cargo Cult"). The sonics show their age and the liner notes are not very informative, but this collaborative score was a landmark and instantly made Riz Ortolani into one of Italy's premiere film composers. 3

Themes for Marcello Mastroianni • VARIOUS. CAM CVS 017. 14 tracks - 69:24 • Another superior compilation from CAM, this time featuring excerpts from 14 Mastroianni films, all original soundtracks. The composers represented are a veritable "Who's Who" of 1960s/70s Italian film composers—Angelo

Lavagnino, Nino Rota, Piero Piccioni, Carlo Rustichelli, Armando Trovajoli, Luis Bacalov, Riz Ortolani, Pino Donaggio and Ennio Morricone. Most of these films have full-length CD releases by CAM, but there are a few goodies tossed in. Lavagnino's *La bella mugnaia* suite (from 1955) is not available elsewhere and features romantic strings, tarantellas and mandolins with pretty melodies. Piccioni's *L'assassino* is also new but (as is typical for this composer) is primarily jazz. Rustichelli's well-known comedy score for *Divorzio all'italiana* has not been issued yet by CAM on CD, so the suite provided here is welcome and includes an Italian song, mandolins and Rustichelli's typically charming themes. Also new to the CD format is Rustichelli's *I compagni* which has two Italian vocals and a nostalgic feel to it. Other highlights include two fine excerpts from Morricone's *Correva l'anno di grazia 1870*, both melodic and full of sentimentality, and his somber piano and strings "Nostalgia dei ricordi" from 1979's *Le mani sporche* (a downbeat but fascinating score). Morricone is represented for a third time with "Viaggio" from *Stanno tutti bene* (in my opinion, the Maestro's last great noteworthy score... from 1990). Goffredo Petrassi (one of Morricone's teachers) provides a very serious and classical track from *Cronaca familiare* while Rota is present with the ubiquitous *La dolce vita* and *Ottobre* themes. Trovajoli's sole selection is a vocal and a harmonica instrumental from *Permette? Rocco papaleo*—it is pleasant enough but not really indicative of this composer's abilities. Faring worse are Bacalov's *La citta' delle donne* whose light jazz feel seems to mimic Rota; Ortolani's bland jazzy theme from *Fantasma d'amore* (featuring Benny Goodman on clarinet!) and Donaggio's somber dramatics from *Oltre la porta*. A nice sampler with some outstanding music, *Themes for Marcello Mastroianni* is a welcome release from CAM. 4

Condannato a nozze • ANTONIO DI PROFI. CAM COS 021. 18 tracks - 41:33 • Di Profi has written a surprisingly serious and classical score for this 1993 comedy. Nearly all the selections are classical in nature, performed by strings, woodwinds, piano and synthesizers... which seem out of place in a lightweight comedy. The score is not particularly melodic, but it comes across as sophisticated and quite pleasant. "Strano incontro" has a playful blend of strings and woodwinds while the two versions of "L'angolo nero" shine, the first featuring solo piano and the second a mix of strings, piano and oboe which lend it a nice sense of melancholy. But the end title, "Scherzi del desiderio," is the real gem and a comic sense at last emerges to great effect, played by classical strings and assorted woodwinds. Well worth a listen. 3½

Il fornaretto di venezia • ARMANDO TROVAJOLI. CAM CSE 113. 15 tracks - 44:55 • Trovajoli's score for this 16th century drama (filmed in 1963) is suitably medieval and atmospheric for the first nine selections, before turning into a nonmelodic and suspenseful effort towards the end. Luckily, the first half of the score is so strong and memorable that it towers over the weaker latter passages. A fanfare begins "Canzone veneziana" before an uncredited female vocalist performs her song, "Salotto veneziano" is a sad composition featuring some beautiful acoustic guitar; "Danza cinquecentesca" is joyful and has a great arrangement which includes flutes, harpsichord and strings. Another standout track is "Gagliardi-giga-sarabanda" which has a nice medieval sound. The requisite love theme, "Tema d'amore" is given a romantic strings treatment which sounds lovely. As mentioned earlier, the latter half of the CD groups the suspense music together and it isn't until the finale, "Al patibolo," that Trovajoli's medieval flair returns, this time with full chorus and a mournful performance which mirrors the tragic events of the story. The sound is fantastic for 1963 tapes—they are from the same year as *Mondo Cane* but are preserved so much better. 4

Cinema & Music: L'immagine Italia • VARIOUS. CAM CVS 019. 17 tracks - 60:46 • This is a below-average compilation by CAM which features re-recordings of some classic (and several not-so-classic) film themes from the CAM archives. Stelvio Cipriani arranges and conducts the Bulgarian Symphony Orchestra with results that aren't always stellar. There are some good themes here; Rustichelli's *Sedotta e abbandonata* theme is playful and well-played by the strings,

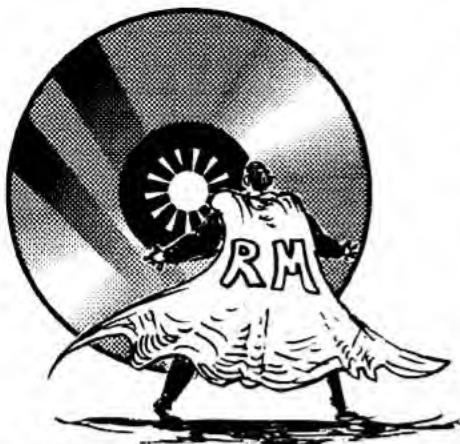
by GARY RADOVICH (*Gary I Am?*)

Fusco's *L'eclisse* is nicely rendered by piano and strings (although overly reminiscent of Beethoven's Moonlight Sonata at times), and Trovajoli's *Profumo di donna* is brassy and dramatic. There are numerous selections which are faithful to the original versions (and therefore add nothing new to the interpretation) like Rota's *Ottobre* and *Lavagnino's Venere imperiale* and Morricone's *L'eredità ferramonti*. And there are some syrupy sweet string versions which come close to muzak (Morricone's *I malamondo*, Oliviero/Ortolani's *Mondo Cane*). The pitfalls of the orchestra are evident in the mangled renditions of Morricone's *Il clan dei Siciliani* and *Incontro*. And Cipriani's own compositions come across as rather bland and unexciting (*Anonimo veneziano*, *La polizia ringrazia* and *Tentacoli*, the latter featuring one of the worst pop-style scores ever for a horror film). There are no rarities on this disc—every selection is presently available in its original soundtrack version in CAM's reissue series (except for *La polizia ringrazia*) and fans are much better off with the originals. At the very least, we can be thankful that no themes have been given a pop treatment, but I question the necessity of this release (aside from serving as a permanent record of a series of live concerts done by Cipriani to promote Italy's musical and cinematic contributions to world culture). 2

Saul e David • TEO USUELLI. CAM CSE 115. 18 tracks - 41:05 • Miklós Rózsa's influence is felt in this 1964 biblical drama, especially in the main theme. Usuelli never became one of the major Italian film composers and this release seems like an odd choice for CAM. The orchestra is small and intimate, which is fine for the more delicate and quiet passages but becomes a liability during the bombastic themes. *Saul e David* is basically a monothematic score with few surprises. "Goliath" has an interesting sound to it and breaks up the sameness of the score, and "I collo di gelboe" is a pretty composition with Delerue-like orchestrations. The main theme is perhaps shown off best in "Esilio di David," while a gentler version can be heard in "La cetrà di David." There are some militaristic and action passages thrown in for measure and the end result is an interesting, though not very memorable, experience. Good sound. 3

3 notti d'amore • GIOVANNI FUSCO, CARLO RUSTICHELLI & PIERO PICCIONI. CAM CSE 112. 15 tracks - 40:03 • This 1964 comedy was an anthology of three episodes, each with its own director and composer. Most anthology films are a mixed bag and *3 notti d'amore* is no exception. Musically, the Fusco and Rustichelli selections are best. The four Fusco tracks are dramatic and comedic, with the two versions of "Nella piazza" faring best. The first track opens like an operatic overture and is very lively. There isn't much melody in Fusco's compositions, but Rustichelli always provides something to remember. Although limited to just two tracks, Rustichelli's music is strong. His theme is performed by a wordless female vocalist in "Nelle tue braccia" and with a different orchestral arrangement in "Mistico amore." Unfortunately, jazzman Piero Piccioni wound up contributing nine of the 15 selections and all are jazz-based with little or no melody. Piccioni seems to have been a one-trick pony in the 1960s and used jazz in nearly every film score, whether it was a mystery, drama, comedy or romance (only his westerns made him come up with something new and different). Piccioni's contributions to *3 notti d'amore* don't hint at any of the comedic elements of the film and, aside from the wisp of melody in "The Easy Way" and the pretty flute of "Your Smile," are not recommended. The sonics are fine. 2½

Enrico IV/Cadaveri eccellenti/I pleut sur Santiago • ASTOR PIAZZOLLA. CAM CSE 129. 14 tracks - 58:32 • CAM has collected three soundtracks by the late Argentinian composer Astor Piazzolla on this disc. Piazzolla performs the "bandoneon" on his scores, which sounds something akin to an accordion and lends a French feel to the music. Most of his melodies are indistinct and the small orchestral ensembles limit the power of the recordings. "Cavalcata" (from *Enrico IV*) has some nice piano in the arrangement and "Il pleut sur Santiago" and "Jurge adios" do evoke a sense of nostalgia. Piero Piccioni is credited as co-composer for the two *Cadaveri eccellenti* selections... but this by no means indicates a recommendation! An interesting but overly obscure offering from CAM. 2½



MOTHER OF MERCY, CAN THIS BE THE DEATH OF POOR RECORDMAN?

by R. MICHAEL MURRAY

Editor's note: Mike Murray sent me this chapter in the continuing adventures of Recordman in January 1993. I am only getting around to printing it now just because. Let this be a lesson, however, that in the final battle between Recordman and time, Recordman shall prevail!

A few weeks ago I was standing in line with the other fools at the local comic book store ready to lay down my money for a few copies of *Superman* #75, "The Death of Superman." As I gazed far up to the front of the line, past what looked like a Clearasil convention, I thought I spied a familiar face. Sure enough, there was Recordman at the head of the line. I promised to buy one of the adult comics for the little darling ahead of me and he promised to hold my place in line while I walked up to talk to Recordman.

"RM," said I, "what are you doing in a comic book store? There's no vinyl here."

"Hey, you know I collect everything. As much as I tried to stay away, all the advertising hoopla got to me. I've been here since 5AM," he groaned. "What's this world coming to—instant collectibles! They even seal it in a plastic bag and warn you not to open it, forever! It's all gimmicks now," he sighed.

"Well, isn't that the same thing you tell the LP collectors to do with old sealed LPs?" I chuckled.

"Nah, it's not the same," said he. "There you're dealing with survivor records which somehow made it down through the ages untouched. The albums weren't made as gimmicks and sold at inflated prices merely as items of speculations, though I have seen albums promoted as 'For Collectors Only' or 'Collectors' Edition.' Usually if they say that on the cover, they aren't and never will be so. Have you noticed lately what they're doing with the poor CDs?"

"CDs?" I said, amazed. "I didn't know you also liked CDs."

"Sure," he huffed. "I mean I don't collect them like I do vinyl, of course, but if I want any of the newer releases I don't have a choice anymore—a truly subversive plot!"

"Oh, c'mon! CDs have a lot of advantages," I defended.

"Of course they do," he readily admitted. "Unfortunately for me I am compelled to collect originals of everything, otherwise it just ain't the same. I hold an original soundtrack in my hands and it's like I've physically acquired a piece of

history. I know your other friend, Musicman, doesn't care but he just hasn't caught the bug yet. He's happy to have a copy of a CD reissue of an obscure, rare soundtrack. It doesn't matter to him. Don't get me wrong, some of my best friends are CD collectors—it's just that we're on different wavelengths in our definition of 'collecting.' I call mine, 'The Historical Vinyl Imperative (HVI)," he smiled.

"Very classy," I said. I gasped as my hand swept towards the stacks of plastic entombed comics. "But does the rise of CDs mean the 'death' of Recordman?"

"Fat chance!" he intoned. "Me and my buddies, young and old, will be around for the foreseeable future. HVI syndrome will see to that. An original recording does not become less 'rare' because it has been released in a new format. There may be a lesser demand for a particular LP from Musicman and his uninitiated soul, but it frees up the market for me. Less competition! I'll score big in the coming years. The mere act of collecting plus the love of the music gives me pleasure. I win either way."

"Let me tell you about a friend of mine," Recordman said. "He's fairly well to do, and recently purchased a beautiful kit-car version of the old 1960s A.C. Cobra sports car. I also love cars and am, of course, only slightly jealous. If you know anything about old cars you realize that, well maintained or restored properly, original Cobras can top the \$200 grand figure today. The replicar Cobra itself goes for big bucks. Indeed, his kit-car has a few engineering changes which actually improves on the old design and performance."

"Well," he continued, "the car was completed last week and he invited me over to see his 'Cobra.' My first thought was, what he really means is 'Come see my Cobra replicar.' I mean, it's beautiful, but it's an ersatz reproduction of a classic piece of automotive history—a 'bootleg' in RM terms, not even a 'second pressing' of the original. It's kinda like entering the sports record books with an asterisk by your name. I wouldn't mind owning his car, don't get me wrong. But I wouldn't have the... guts to call it a 'Cobra.'" He hesitated, glancing at the youthful crowd behind him. "That's an example of HVI in another collecting field."

"I know another guy, bought an old 1940s Wurlitzer 78rpm bubble-tube jukebox," he continued. "Sent it out to have it 'restored.' As long as they were restoring it, he told them to gut the player mechanism and make it so it was able to play both 45 rpm records and CDs—but hey, it's still a Wurlitzer, right? Wrong! It's become a shell of a much admired lady with a newly painted face, seeking to seduce the gullible."

"Oh, RM," I panted, "sometimes you do wax poetic." But he had a point.

Many areas of collecting abound with reproductions for those who either cannot find or afford the real thing, or for whom originality is just not that important. Indeed, some may prefer the reproduction because of its shiny newness, preferring not to have that older piece, e.g. a Stickley "Mission Oak" chair with all of its dings and loss of patina. However, the analogy fails somewhat when discussing musical formats.

A CD reissue of an older soundtrack contains the same music, of course. Indeed, some CD producers have added extra tracks which did not appear on the original LP versions. This in itself makes the CD release collectible in addition to the original. If the reissue has been remastered from high quality first generation tapes, the sound of the CD version can be truly amazing. Unfortunately, some of the reissues are apparently from

deteriorated sources and the defects become apparent in the CD format.

What the reissues have done is allow a new generation of enthusiasts to sample classic past scores which would otherwise be beyond their means and which, at least initially, are readily available for purchase. The rise of the smaller, independent "soundtrack" CD labels has been one of the best things to happen to the hobby in many years. These independent labels have performed admirably in searching out and releasing many older scores which never even had an original LP release. These, of course, are tomorrow's collectibles, as are the CD soundtrack releases of newer scores for which, alas, there will never be LP versions. Since many of the CD pressings are limited in number, as were many of the older LPs, this will add to their collectibility.

Recordman is ambivalent about the CD format. Given the choice, he will buy a CD only as a stop-gap until he can score vinyl, if it is available. He still prefers having the original historic recording in his hands—HVI in action. Running across a still sealed album from 1957 remains a coup. Certain unkind souls, Recordman's wife for instance, refer to this as her man's Obsession.

As to sound preference, it is really subjective with the listener. The CD can't be beat for clarity, but at least to Recordman's ears the LP sound is "warmer" and the CD's somewhat harsher and more brilliant. It's not a contest, just a matter of personal preference. You really would have to play both versions of the same track to see what your own opinion might be, and it might vary in different compositions.

Recordman has no desire actually to collect CDs with the same passion he has shown for LPs over the years. Perhaps it's a function of age, but it also comes down to economics. It becomes expensive to maintain a two format collection, and given the choice, older LPs are more readily available if one knows how to search and also generally less expensive. Ten years after their introduction, RM thinks the price of the commercial CD is outrageous, a function of the captive market the CD now has for new releases. Higher prices for the limited pressings by the smaller labels is understandable, but \$18.99 for *Bram Stoker's Dracula*? Stoke that. Is this price a function of a lesser demand for soundtracks or is it one of the take-it-or-leave-it attitudes which has prevailed since the introduction of CDs?

Looking at the market for LP collecting, Recordman knows he has a small army of kindred spirits who will continue the Quest well into the next century. Availability of CD reissues does nothing to affect the "relative rarity" (thanks, Bob) of an original soundtrack LP. The sources for these releases will become fewer, however, and prices will in general continue to rise.

At last, the comic shop opened and Recordman came back towards me with a stack of sealed "death" issues.

"See this," he gestured to the comics, "this wimp may be dead, but Recordman lives!"

Hot Collectible Vinyl of the Month: Anything quadraphonic on LP, discrete or matrix. These LPs don't stay in the boxes long at record shows. Why? The new fad for surround sound in home theaters has given these recordings, which were released way before their time, new appreciation. Recordman will be doing an article on quad soundtracks soon and would appreciate the readers sending lists, record numbers, labels and types of soundtrack quad LPs in their collections.

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104.

COLLECTOR'S CORNER

by DR. ROBERT L. SMITH

LADIES AND GENTLEMEN, THESE ARE... SOUNDTRACKS FOR CINERAMA

A new process introduced to movie audiences in 1952, Cinerama produced some of the greatest motion picture spectacles of the 1950s and '60s and spawned many classic soundtrack albums as well. Starting in 1952 with *This Is Cinerama* and continuing to 1969 with the incorrectly titled *Krakatoa, East of Java* (*Krakatoa* is actually located west of Java), these film extravaganzas required theaters to be fitted with special projectors and audio systems. Additionally, many Golden Age composers were recruited to deliver scores that kept pace with the stunning visuals.

Cinerama evolved from a process called Vitarama and was developed and refined by Fred Waller, a former Paramount special effects technician. The wide screen process involved a 165 degree curved screen which approximated the visual field of the human eye. This required the film to be shot with three cameras and projected with three synchronized projectors. The soundtrack was recorded on seven separate tracks, five channels to speakers behind the main screen, a sixth channel to any speaker and a seventh "control" track. This effectively expanded stereo into the first surround sound process. Audience members from these showings compare the effect to the current surround sound craze of home audio.

However, Cinerama was not without its problems. Initially, the synchronization of three cameras was troublesome, as was the projection which resulted in clearly visible lines between the images. Much expense was encountered in refitting theaters, and following this a given Cinerama film might run for months prior to the delivery of the next from the studio.

The early films focused on breathtaking visual effects and were travelogues for all practical purposes, taking audiences on rides through the Grand Canyon, to far-off exotic destinations, atop rollercoasters and on soaring airplanes. Because Cinerama's equipment placed restrictions on its use, Cinerama films were often elevated to "special event" status, allowing the novelty to survive the 1950s, unlike 3-D and other gimmicks of the time used to lure audiences away from their home TV sets.

MGM began a long relationship with Cinerama in 1962 when they released the first non-travelogue Cinerama film, *How the West Was Won*, a sprawling western shot by three different directors. *The Wonderful World of the Brothers Grimm* and *Grand Prix* followed, among others.

The synchronization and other technical problems drove to the development of a one-projector Cinerama process, which in the end amounted to nothing more than projecting a 70mm image onto a curved screen. Cinerama was abandoned as the 1970s dawned but still survives in many amusement parks and expositions in a similar state, just without the name.

Of the 18 Cinerama-labeled films I was able to identify, all but two had a corresponding soundtrack album release. Many of these albums were lavishly produced, such as *Wonderful World of the Brothers Grimm*, one of the MGM boxed sets with book of the early '60s. Most were recordings of the original scores and not taken from the Cinerama multi-tracks. However, many have a characteristic reverb and spaciousness as

found in the original soundtracks.

This Is Cinerama, the first completed film, was premiered at the Broadway theater in New York on September 30, 1952. The theater was virtually rebuilt for the 75 foot screen, three giant projection booths, nine amplifiers and elaborate sound system. Max Steiner, uncredited, provided a portion of the musical score along with patriotic music and music for the various locales. Curiously, the soundtrack album was not released until 1973, as a "kiddie" record on the Peter Pan label. This includes Lowell Thomas' narration as well as the background score, sound effects and dialogue. It is now difficult to locate and has been largely overlooked by collectors. (Peter Pan 152, Relative Rarity Scale value=8.)

Morton Gould, Van Cleave and others provided the score to the next Cinerama film, *Cinerama Holiday*. This was released in 1955, three years after *This Is Cinerama* which had been a huge hit in major U.S. cities in 1953/54. Also a travelogue, *Cinerama Holiday* has an original score represented on a fairly common Mercury album, MG 20059 or RCA EP ERA-258 (RRS=7/8).

Although 1956's *Seven Wonders of the World* contains an interesting collaborative score by David Raksin, Emil Newman and Jerome Moross, no soundtrack album was released. The main title music is available, however, on a Coral compilation album by Dick Jacobs. This album is somewhat infamous among soundtrack collectors for its arrangements (RRS=7).

Among all the Cinerama soundtracks, Dimitri Tiomkin's score to *Search for Paradise* (1957) is my favorite. Massive in scope and orchestration, it came at the peak of Tiomkin's career and concludes with a stunning orchestral and choral tour de force which Charles Gerhardt so magnificently recorded in his Classic Film Scores series. The scarce RCA album, LOC 1034, is a must-have for soundtrack collectors but the real fireworks are on the Gerhardt album (or CD), *Lost Horizon: Classic Film Scores of Dimitri Tiomkin*.

Alex North stepped in to provide the score for 1958's *South Seas Adventure*, which is felt to have had the first stereo soundtrack release on Audio Fidelity. This album, AFSD 5899 (RRS=8 in stereo), was discussed at length in the previous audiophile installments of this column. The cover is gatefold in high-gloss color.

Four years passed while MGM prepared *How the West Was Won*, finally released in 1962 with a score by Alfred Newman, choral arrangements by Ken Darby. It has long since taken its place as a favorite amongst film music fans. The very common album sold well and was available into the 1980s. Sony released an expanded CD version in 1992, taken from both the album and original soundtrack. Dimitri Tiomkin was, incidentally, scheduled to write the score, but withdrew due to eye problems at the time.

The Wonderful World of the Brothers Grimm was in production at the same time as *How the West Was Won*. The score is by Robert Merrill, but the soundtrack album contains music and dialogue from the original tracks. It is particularly hard to find in stereo, the vast majority of albums being pressed on mono for the kiddie market. (MGM SIE-3, RRS=8 in stereo.)

Two Cinerama films were released in 1963 as the format gained in popularity. Both *It's a Mad, Mad, Mad, Mad World* and *Circus World* saw album releases of the respective Ernest Gold and Dimitri Tiomkin scores. Both are common and were available for extended periods. *Circus World* apparently did not sell well and subsequently languished in cut-out bins for years. Curiously, *It's a Mad... World* has become some-

what of a quest to find in its original release.

The Best of Cinerama, 1964's sole entry, was a compilation film of Cinerama highlights. No soundtrack album exists.

In 1965, two radically different Cinerama films entered theaters: the striking World War II spectacle *Battle of the Bulge* and the western farce *The Hallelujah Trail*. German composer Benjamin Franklin provided the score for the war drama, music extremely innovative for its time which utilized a German army anthem for its basis. The album is much sought after by soundtrack collectors, Warner Bros. WS-1617 (RRS=8). Elmer Bernstein's rousing *Hallelujah Trail* set the perfect mood for the Burt Lancaster film. The stereo version on United Artists (UAS-5127) has always been a challenge to find.

Probably one of the toughest soundtrack albums to acquire in this set is *Cinerama's Russian Adventure*, on Roulette OSS-802 (RRS=8), to the 1966 travelogue. The album contains Russian classical music and ethnic pieces performed by several Russian orchestras. Little of the original score survives on the album.

Grand Prix, a James Garner racing movie, was the second Cinerama film released in 1966. The Maurice Jarre album is quite common.

1968 was a banner year for Cinerama with three films released in the format. Stanley Kubrick's *2001: A Space Odyssey* was by far the best, followed by *Ice Station Zebra* and *Custer of the West*. *2001* saw two soundtrack albums, volumes 1 and 2, containing the various classical selections used in the film. Although the second volume is in shorter supply than the ubiquitous first one, both are readily available. Michel Legrand's *Ice Station Zebra* score is another personal favorite as the composer left romances and ventured into action-adventure. The soundtrack is well-represented on the album, MGM SIE-14 (RRS=7). Bernardo Segall's *Custer of the West* score is a peculiarity of collecting, representing his only recorded effort in film scoring. Record is extremely scarce, ABC OCS-5 (RRS=8).

By 1969, Cinerama's bulb was dimming and one final entry remained, *Krakatoa, East of Java* (retitled *Volcano!*). Frank De Vol's score was released on ABC Records SOC-8 (RRS=6).

Although it has long since faded into the past, Cinerama is fondly remembered for its stunning audio and film images. The generation who originally viewed these epics can firmly recall commentator Lowell Thomas' voice booming, "Ladies and Gentlemen... This Is Cinerama!"

For those of you interested in hearing these scores on CD, the following exist on that format:

Battle of the Bulge (Japan), SCC-1014

Hallelujah Trail (Germany), TSU 0103

How the West Was Won (U.S.), Sony AK 47024

How the West Was Won (U.K.), CDCBS 70284 (original album)

Search for Paradise (re-recording of final sequence), *Lost Horizon: The Classic Film Scores of Dimitri Tiomkin*, RCA 1669-2-RG

South Seas Adventure (expanded), LXCD 2

Bob Smith can be reached at 2641 Twin Oaks Ct #102, Decatur IL 62526. Nonsense collectable of the month: Those loose foam circles, about 1.5" in diameter, which were packaged inside the jewel boxes of older CDs on top of the disc. Specifically, I've found them on old Varèse discs like Supergirl and Runaway. Were people afraid of the discs becoming loose in those days? Save these—they'll no doubt be worth a bundle in the future. Also, what about those old jewel boxes which are smooth on the sides, without ridges? I can't wait for those to appreciate.... LK

CINERAMA

GALLERY



SOUNDTRACK ALBUM ODDITIES: PART V A - ALTERNATE SCORES

by ANDREW A. LEWANDOWSKI

Sometimes in spite of all efforts by a composer, a producer or director may not feel comfortable with a score. The result: a rescore. In this segment we will examine films where both the used and rejected scores were pressed. We will also look at alternate scores released in different countries. Our discussion includes both LPs and CDs for the first time due to the occasional nature of these releases. Send any corrections or additions to Andrew Lewandowski, 1910 Murray Ave, South Plainfield NJ 07080-4713.

The Battle of Neretva: The original score to this war film about the Yugoslavian partisan resistance against the Nazis was composed by Nikica Kologjera and Vladimir Kraus Rajteric. Excerpts from it were released on an EP45 in France (Philips 6210.006) and Yugoslavia (NN4-201). Having won the Oscar for Best Foreign Language Film in 1970, the film was quickly dubbed in English and rescored for U.S. release. The assignment fell to Bernard Herrmann. His score was released in the U.S. on the Entr'acte label (ERS 6501-ST) and later reissued as an audiophile pressing on the Southern Cross label (SCAR 5005). It is also available on CD (SCR-5005) in the U.S. and on Silva Screen FCCD-5005 from Great Britain.

Bebo's Girl: The original score to Franco Cristaldi's sensitive film was assigned to Valentino Buccchi. Excerpts from this score were released on a CAM EP45 (CEP 45-109). However, for obscure reasons the score was rejected and re-assigned to Carlo Rustichelli, whose music was released with the film. This score was released in the U.S. (Capitol T2316, ST2316), Italy (CAM Cms 30.087) and Japan (Philips FDX-281). The Italian release is available on CD as part of CAM's Soundtrack Encyclopedia (CSE083).

Bora: This Italian film of love and lust in the South Seas was originally scored by Piero Piccioni. The score was released in Italy on Cinevox MDF 33/10 in 1969 with 10 selections totaling 33:55. When the film was dubbed

in English for U.S. release in 1970, it received a new score by Les Baxter. This score was released on American-International Records (AIR ST-A-1029) with 11 bands of music totaling 27:04.

Christopher Columbus: This 1985 TV mini-series on the life and times of Christopher Columbus was scored for the U.S. market by Riz Ortolani. It was released on Varèse Sarabande STV 81245 with 10 bands; two of the selections were sung by Placido Domingo. When released in Germany an alternate score was provided by Ernst Brandner. It was released on Condor CDR 831 105 and contained 29 bands.

Davy Crockett: George Bruns' score to the Disney version of this frontier hero's adventures was released on Columbia CL666. It was reissued with dialogue on Disneyland WDA-3602, ST-1926 and DQ-1315. When the movie was slated for release in France, it received a new score by Maurice Jarre (Disneyland 1005-22).

The Getaway: This 1972 Sam Peckinpah film was originally scored by the director's longtime collaborator, Jerry Fielding. At the orders of producer/star Steve McQueen, Fielding's score was dropped and replaced with one by Quincy Jones. The only release of Jones' score was the theme on a 45 rpm single; however, a 17:39 suite from Fielding's score was released on a Bay Cities CD, *Jerry Fielding Film Music 3* (BCD-LE 4004).

Invaders from Mars: This 1986 remake of the 1953 sci-fi classic was originally scored by Christopher Young. Much of Young's music was replaced by David Stotts, whose score was released on an LP (Enigma 3226-1). A suite (10:21) of Young's orchestral score appears on the limited edition 2CD set *Cinema Septet* (Intrada VJF 5001D)—some of this actually in the film as the main title—and his electronic score was just recently released on an edel Germany CD.

To Be Continued...

MAIL BAG

c/o Lukas Kendall
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Here are more wonderful letters from the readers, on whatever subjects they wish. I print just about every letter I get, so if you want to say something, send it in! (Just don't ramble.) Next month we'll have the first responses on the Tsunami debate—whether these renegade pressings are desirable or not—and hopefully some thoughts on why people like film music anyway. I mean, it's such a weird form of music, what gives? Also, here's a challenge—who do you think is the single greatest film composer of all time? This is not necessarily your favorite, but the person you think has made the greatest contributions to the art of film scoring. Name a few runners-up if you want. Keep it short or I'll edit your ass. See you next month! -LK

...I was recently in my local record store when I came across a new release of Vangelis' score for *Blade Runner* on Atlantic Records (a Warner Bros. company). I immediately snatched it up and wondered why it took so long. Obviously, it was in great demand, otherwise why would a limited edition bootleg be floating around? Was it Vangelis who finally allowed the score to be released, as maybe a part of a record deal with Atlantic (who released his score to *1492: Conquest of Paradise*) or Warner Bros. who wanted to make sure they got the profits, rather than a bootleg company? And if that's the case, maybe more bootlegs will be popping up of the "much sought after soundtracks" and the companies haggling on usage rights and fees will scurry to release "authorized" versions. Can you clear up the details of the situation for me?

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I could tell you, but I'd have to kill you. Seriously, I am in the dark as to how or why this new *Blade Runner* CD came about, but I doubt it was for the love of the music. Lacking any contacts at Warner I am unable to uncover any dirt, but I am sure the bootleg had something to do with it. Whether or not bootlegs in general are good for getting out authorized versions remains to be seen. They are often of poor quality and can discourage as well as encourage record companies. Vangelis and *Blade Runner* are very popular, but in the case of lesser known titles pirated CDs often cause companies to sit on material in the midst of so much illegal activity.

...On the subject of the widespread ignorance of the potency of film scoring, I must defend director Stanley Kubrick against May (issue #45) Mail Bag contributor Kris Gee, with whose other thoughts I concur. It is Kubrick's acknowledgment of the essential role of music in film (created *ad hoc* or not) which explains his penchant for swiping pre-existing compositions. In fact, it is simple to recognize that, by this practice, Kubrick willfully forces himself to shoot scenes over a base of musical expression. An instance of this occurs in the final "movement" of *2001: A Space Odyssey*, which boasts Gyorgy Ligeti's *Aventures* as the source of alien chatter. Even the opening of the movie and Moonwatcher's revelation of "bone equals weapon" are entirely metered by Richard Strauss' *Also Sprach Zarathustra* excerpt.

Musical expression has always been the most sublime among the arts. The one value of music which elevates it to this prominent place is its singular quality of minimal emotional evocation. Of the arts, it is the one which least forces itself upon its audience, and its openness to subjectivity is comparatively absolute. As it relates to film, music is the sole master of general expression. It links the deliberate images on screen to the individual personalities within the audience. It satisfies at a base level of emotional input which the film cannot stimulate, since movies necessarily transmit definite, concrete images. What is most miraculous about this process is that a single passage of music fills individually esoteric holes of interpretation (left by visual images) in thousands, if not millions, of people. Given this, I believe that movies would be better off obeying the emotional dictation of music, rather than the other way around, and Stanley Kubrick's successfully-implemented technique of musical deference supports this suggestion. What is more, film composers, unhampered by limitations of filmed imagery, would be able to create music free of incidental atmospheres and recitative-like bandages. (Is there a word for this nuisance?) I have read an interview in which John Williams expresses his regret that filmic progression very often stunts his streams of creativity, and surely he cannot be the only score writer to whom this has happened.

Who of us soundtrack aficionados has never thirsted after a criminally brief musical phrase left unexplored? I myself wince that Williams' terse droid theme in *The Empire Strikes Back* enjoyed no elaboration for the composer. It was a light seasoning which sparsely peppered the movie, despite the extreme significance and ubiquity of C-3PO and R2-D2 (not that this is a bad thing; I appreciate subtlety). The—dare I say it?—"Kubrickesque" appropriation of music not so bound by a template of moving pictures obviates such underdevelopment. What more would any competent composer need beyond a rough idea of story content? As Kris Gee indicated, Williams fared well by this method in *Close Encounters of the Third Kind*.

I have not inferred that Kris denies the effectiveness of the classical music that Kubrick used in 2001. What I do gather is that Kris is disappointed that Kubrick decided to stick with his temp track and dismiss Alex North's original score. I defend Kubrick because he often shoots his films in direct accordance with musical statements, and with such satisfying results. The beauty of this approach is evinced in 2001, *Close Encounters* and several other films, such as *Apocalypse Now* (Wagner's "Ride of the Valkyries") and those movies which feature Samuel Barber's "Adagio for Strings." Need I adduce *Amadeus* or *Fantasia*? The step which must be made in the motion picture industry is that film composers should be recognized as classical ones, whose original and unhindered compositions based on general story outlines can guide the emotional pacing of a film with startling effectiveness.

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...Random thoughts: What are the chances of my favorite long lost scores such as *Che*, *Cool Hand Luke* (both Lalo Schifrin), *The Glory Guys* and *The Seventh Dawn* (both Riz Ortolani) resurfacing in the CD format? Thank you Terry Wachsmuth at One Way Records for putting *Mission: Impossible* back in

circulation; maybe now Schifrin's more memorable *Mannix* score will be next? The new *Magnificent Seven* recording is not perfect (a little slow in places) but it is great to have it available again (my Tsunami retreat is history). I have noticed an ongoing Goldsmith bashing for his offbeat scores. *Mom and Dad Save the World* is a masterpiece, and *Medicine Man* and *Under Fire* give me chills. Both are far better than anything in *Legend* (which is totally overrated). I think Bruce Broughton's *Silverado* score is better suited to a sci-fi film than a western and James Horner deserves to be put to task for his recent redundant scores, although *Searching for Bobby Fischer* came out of nowhere like a breath of fresh air. I intend to keep listening.

John Tindall
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About those old albums: no idea whatsoever. I agree that *Legend* is overrated—a result of someone throwing it out and Jerry calling it his favorite for a while—and have found the film unwatchable with either Goldsmith's or Tangerine Dream's music. With the former it's boring and stupid, with the latter it's boring, stupid and strange.

The following is a shameless plug from *Legend* editor Gary Kester, printed in exchange for a shameless plug in his magazine. Hey, it works:

...Congratulations on another fine FSM. Although you claim to be America's only soundtrack magazine, your appeal is broader than that. After years of putting up with tired and over-serious publications in this highly specialized field, it is nice to see someone else who prefers to keep the entertainment aspect of film music in perspective. After all, if it wasn't fun, would we bother?

I would like to make your readers aware of The Goldsmith Film Music Society. The name gives away what we're all about, but this is no small fan club. We have 500 members spread out through 21 countries, and have the full endorsement of Jerry Goldsmith, who takes a keen interest in our activities. While we carry Jerry's name, we are enthusiasts of all film music, and produce a journal three times a year. Named after the composer's 1985 masterpiece *Legend*, the journal is a full format, lavishly illustrated A4 publication running between 64 and 72 pages per issue. *Legend* concentrates on in-depth articles and extensive review sections, and our latest issue features an eight page special on Goldsmith's Nottingham concert, a report on the recording sessions of *Bad Girls* and an interview with Patrick Doyle.

Membership in the Society also allows you to attend our annual seminars, where guest speakers have included Jerry Goldsmith, John Scott, Michael Kamen, Ron Goodwin, James Bernard and many others. *Legend* also places a special emphasis on British and European composers, and forthcoming issues will feature interviews with John Scott, Trevor Jones, Christopher Gunning, Hans Zimmer and Rachel Portman.

Our biggest problem is that we are often perceived as a bunch of obsessive fans who wear pony-tails and pray to Christus Apollo instead of having real lives. Not so, as the Society is recognized and admired by many professionals in much the same way as FSM. We value nothing more than the support and membership of like-minded individuals with tastes sophisticated and intelligent enough to appreciate the cast and varied forms of all film music. And as you're a FSM

reader, it's safe to say that could be you. Please feel free to contact me at the address below or by phone (U.K. code, 0429-262195) or write our Membership Secretary for details of subscriptions and possibly some sample backissues (going fast!). He's Jonathan Axworthy, 102 Horndean Rd, Emsworth, Hants PO10 7TL, England.

Gary Kester
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...In the spirit of Dr. Sam Beckett, I shall now travel *Quantum Leap*-style (R.I.P.) from one film music subject to another.

"*Lisette and Harlee*" from Williams' *The Towering Inferno* okay, it was a 1974 score, and love cues from that era date like anything, but given how old Jennifer Jones and Fred Astaire were it must've seemed like a match made in hell at the time, let alone 20 years later.

Not that it's much consolation to Leonard Rosenman, but I can think of scores even more inappropriate than *Robocop 2*: Anthony Marinelli and Brian Banks' soft rock interpretations of Billy the Kid for *Young Guns*, Cliff Eidelman's over-the-top-and-into-orbit work on *Crazy People*, *Delirious*, *Christopher Columbus: The Discovery* (am I the only person who has reservations about this one?), et al; Andrew Powell's belief that *Billboard* magazine existed in medieval Europe, the only possible explanation for his *Ladyhawke* score; and, of course, Tangerine Dream (not to mention Bryan Ferry) on the U.S. version of *Legend*. So maybe we can excuse Leonard for not being up to Basil Poledouris after all?

The Freshman, *Meet the Applegates*, *The War of the Roses*, *Mighty Ducks*, *The Brave Little Toaster*, *Paradise*, *Bill & Ted uno y dos*... is it my imagination or has David Newman cornered the market on writing fine scores that don't get album releases? (Anyone selling a copy of *The Kindred*—if it's been issued?)

Follow-up to Steve Russ' letter: being inspired by a composer definitely isn't the same as ripping one off—so James Newton Howard followed Jerry Goldsmith's lead on *The Fugitive* to an extent; it's still a damn fine score (and I can't get enough of "Helicopter Chase," *Total Recall* progeny or not). On the other hand, my initial resistance to Elliot Goldenthal might have been due to *Pet Sematary*'s opening sounding exactly like Lalo Schifrin's *The Amityville Horror*. And speaking of lifts...

About that "witty" Horner poem LK passed on—I wanted to write one in reply but I couldn't think of a nursery rhyme that I could adapt to Maurice "I've been spending most of the 1980s and '90s just coasting" Jarre or John "I have three excuses for writing the same music over and over again—they're called Oscars" Barry.

Finally, I have no top ten desert island discs. Relieved, Lukas?

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Yes. But watch—if Maurice Jarre or John Barry ever see a copy of FSM, it'll be this issue.

...I enjoyed your recent interview with Randy Newman, but must comment on something he's stated in print now at least twice, in your FSM interview (#45) and in *Listening to Movies*—his admiration for John Williams' musically

"catching the action" of the train chase in *Indiana Jones and the Last Crusade*, I agree that this music does catch the action quite well, but other scores offer even more vivid examples of Williams' precision, grace and dramatic flair in marrying music to action on-screen.

Lois Lane's death in *Superman*, for instance, is exemplary. Williams' music accompanies Lois Lane's car as it is sucked into the earth; as Superman first glides over a mountain and sees the car wedged deep in the ground; as he pulls the car door off its hinges to free her, cradles her dead body, and finally lets loose a scream and ascends into the heavens to turn back the world. [How the hell does he do that, anyway? How come only some things get turned back? -LK] This is all handled movingly and expertly, hitting the key moments of physical action while playing the larger emotional development of the scene.

Williams even catches Lois trying to restart her car at the end of the scene. (Another favorite *Superman* bit is the "spinning" music that accompanies the green crystal as it spins over the Arctic surface, thrown by a young Clark Kent.) In fact, the entire score to *Superman* hits the action to an unusual degree—and far more than *The Last Crusade*.

E.T. is another score that accentuates physical action with great finesse. *E.T.*'s drunk scene, intercut with the pending dissection and subsequent liberation of the frogs, is particularly effective. The music hits every one of *E.T.*'s bumps and falls, underscores Elliott's growing intoxication and rises romantically for the sweet kiss between Elliott and the schoolgirl, all the while emphasizing the growing emotional link between boy and alien. Again, the entire score for *E.T.* is a marvel of music grafted inextricably onto the action. *The Last Crusade* is fine film music, but John Williams has worked greater magic—and caught the action with much greater sophistication—in these and other scores.

Another thing: Williams' new cello concerto received its world premiere at the gala opening of the new Seiji Ozawa Hall at Tanglewood with Yo-Yo Ma and the Boston Symphony on July 7th. Steven Spielberg was in attendance. Boos go to Edward Rothstein of *The New York Times*, who had only this to say about the world premiere of this major work by one of America's foremost composers: "The piece seemed to be an attempt by the world's most renowned film composer to return to the origins of 20th century movie music by evoking

the Viennese sound world of Korngold; unfortunately, it suffered from a lack of screen accompaniment." A typically dismissive remark from a classical music critic unable to hear a concert work by a "film composer" without assuming that the music cannot stand on its own. (I am reminded of Aaron Copland's remark that the very term "film composer" is almost always evoked with derision by the classical music "establishment.") I've not heard the piece yet, but with Williams coming off of *Jurassic Park* and *Schindler's List*, my guess is that it is probably damn good. And if it does indeed invoke that lush Korngold sound, then I for one am all the more eager to hear it. Judging from Rothstein's comment, I expect the cello concerto may be quite different stylistically from Williams' violin concerto, which was composed in a relatively dissonant, late 20th century style.

James Miller
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*Oh, good, let's start an argument about which John Williams score best complements the action. Incidentally, I also noticed Randy repeating himself about how much he loves the opening of *Indy III*, but isn't it better he repeats himself in interviews and not his film scores?*

*Addendum: A day after he sent me the above letter, James faxed me the Boston Globe's glowing review of Williams' new cello concerto: "The new cello concerto he has composed for Yo-Yo Ma is a tribute to the expressive capabilities of the cello and the human qualities Williams admires in Ma. Some of Williams' concert music has seemed constrained, as if the composer were afraid to let himself do any of the things the world loves him for. This concerto has musical substance, density, weight—and it's as good as *E.T.* It also benefits from Williams' unrivaled savvy about sound—he is the luckiest of living composers because for decades he has had the opportunity to hear his newest music played back to him immediately by the best musicians. Williams is among the smartest of living composers because he has taken advantage of his luck. Ma's passionate performance was worthy of the piece." Congrats, John.*

...If you dismiss Alex North's 2001 because of the "Dawn of Man" theme (which I myself am not terribly fond of), you also dismiss the absolutely gorgeous music which comprises tracks 7-11, the very music that makes the CD worth

having. Just imagine how much great music would go tragically unheard if we listened to all soundtrack albums with such pass/fail scrutiny!

Also, I'm keeping my fingers crossed over *Star Trek: Generations*, but I have a feeling it won't be that great. First of all, I think it's foolish making a theatrical feature with a TV production team, and second, I think it's foolish to hire Dennis McCarthy to do the music. The best choice would have been, like it or not, James Horner, because he has twice demonstrated his superior instinct for writing rousing, heroic, romantic music for *Star Trek*. Aside from his banal main title theme, Jerry Goldsmith's music has been good, but not suitable wholly for *Star Trek*. Rosenman and Eidelman I was quite happy with, but I think Horner would have been best. We'll see.

Mark G. So
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I doubt Horner would have been willing, affordable or available for this relatively modest-budget film. I'm looking forward to what McCarthy will do for his first feature; his music for the Trek TV shows has been held back by the producers under Rick "That sounds corny"erman, but Mr. Tone Deaf will have less say over the music for the feature.

...Here's my list of Top Ten Genuinely Cool Moments in Film Music:

10. *Star Trek II*, "Genesis Countdown," 0:49-1:01, James Horner.
9. *Die Hard 2*, "The Runway," 3:30-3:51, Michael Kamen.
8. *Needful Things*, "The Turning Point," 3:21-3:51, Patrick Doyle.
7. *Batman*, "Attack of the Batwing," 4:21-4:40, Danny Elfman.
6. *Hot Shots! Part Deux*, "Compound Escape," 2:42-3:26, Basil Poledouris.
5. *The Abyss*, "Bud on the Ledge," 1:47-2:09, Alan Silvestri.
4. *Brazil*, "Mothers Funeral/Forces of Darkness," 1:01-1:32, Michael Kamen.
3. *Predator 2*, "Truly Dead," 2:08-4:51, Alan Silvestri.
2. *Return of the Jedi*, "Final Duel/Into the Death Star," 1:04-1:47, J. Williams.
1. *Lord of the Rings*, "Helm's Deep," 5:39-6:27, Leonard Rosenman.

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Although I am trying to get away from printing top ten lists, this one must have taken so much work, I had to run it. Only one thing—what about cool music

from before 1978? Also, this reminds me—for the people who sent in top ten lists of favorite "driving" music, you forgot the ultimate soundtrack to listen to in the car... The Road Warrior.

*...A couple of things I want to share: James Newton Howard is truly one of the best today. *Wyatt Earp*, *Intersection*, *Alive*, *The Fugitive* and *The Prince of Tides* are solid, excellent scores.*

*Some scores are better to have on tape than CD. Three examples: 1. *Free Willy*: Side two has a very nice Poledouris score. Side one is full of crappy songs. I taped over the songs. Now I don't have to skip stuff and feel like it's a waste of money. 2. *Point of No Return*: This one is excellent in the car, especially the piece at the end while you're racing with the idiot in the next lane. 3. *Serial Mom*: Tape over the stupid songs. And you don't have to start from the first note every time you play the score. (It's all one track on the CD.)*

Amin Matalqa
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The Serial Mom CD does break the score into separate tracks, it's just listed on the packaging as one suite. No way to get rid of the dialogue, though...

...I know you said no more lists please, so I figure this is the perfect time to send you mine. Here's my list of ten favorite desert islands on which to listen to my favorite film scores:

1. *Fiji*.
2. *Bikini* (It blew up real good.)
3. *Mysterious Island* (I love crab meat, that thing ought to last me a few years if I can figure out how to freeze it.)
4. *Island of Lost Souls* (Never been there but I bet I'd fit right in.)
5. *This Island Earth* (I just want a chance to meet Faith Domergue when she was, oh, say about 26.)
6. *No Man Is an Island* (But I've seen a few who could pass for small whales.)
7. *Kathy Ireland* (It's my list, go make your own.)
8. *Island of the Burning Doomed* (Probably a great place for a weenie roast.)
9. *Island of Prehistoric Women* (This was a TV movie, I think. I may have the title wrong. So what.)
10. *Madagascar*.

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Martha's Vineyard is pretty cool.

PROOF: REAL SOUNDTRACKS DON'T SELL

I have frequently been asked to print a list of best-selling soundtracks; I have resisted because I've known the best-selling soundtracks are hardly the best film scores, but the song compilations we all hate. Milan was recently kind enough to fax me the SoundScan chart of soundtrack sales, and guess what? I was right. Copyright reasons prevent me from printing the list verbatim, but here's a report of two weekly lists from 7/17/94 and 7/24/94 (which were basically the same).

First, an explanation of what SoundScan is. This is a report of record sales at major U.S. chains—Tower, HMV, Virgin, Sam Goody, etc. It does not include smaller chains, mom and pop stores and specialty shops, and therefore is only an estimated 85% of total sales; for the specialty soundtrack labels, it records perhaps as little as 50% of total sales.

Anyway, on the top 100 list from 7/24/94, the only true score albums were: *The Piano* (#11, 6844 sales for the week, 372117 for the year to date); *Last of the Mohicans* (#15, 4182, 139894); *Gettysburg* (#28, 2985, 50420); *Jurassic Park* (#29, 2937, 128480); *Schindler's List* (#30, 2892, 163699); *Somewhere in Time* (#56, 1732, 55752); *Dances with Wolves* (#63, 1547, 57318),

The Crow (#66, 1456, 9170—good for Varèse that this many people got it confused with the song album); *Out of Africa* (#75, 1079, 38758) and *The Mission* (#92, 805, 24355). That's only 10 out of 100, and three are John Barry albums that have been out forever. *Wyatt Earp* had been on the 7/17/94 list (#86, 924, 5616) but apparently dropped out.

Also charting were several albums with a significant amount of score, but at least one pop song (and usually quite a few): *The Lion King* (#1, 294984, 1558992, actually the nation's #1 selling album), *Aladdin* (#13, 5190, 191713), *Beauty and the Beast* (#37, 2581, 55282), *Free Willy* (#40, 2225, 143979), *Three Musketeers* (#41, 2153, 111488), *True Lies* (#44, 2026, 2034, its first week), *The Little Mermaid* (#54, 1798, 31065), *The Shadow* (#64, 1534, 6905, previously at #30 and 39 but dropping fast), *Blink* (#69, 1364, 24824), *Swing Kids* (#77, 1046, 34782), *Benny and Joon* (#82, 962, 42879), *The Power of One* (#84, 941, 19860, I forget if this has songs or not), *Robin Hood: Prince of Thieves* (#89, 883, 30666), *The Firm* (#91, 831, 21833) and *Bram Stoker's Dracula* (#96, 770, 27052).

What else was on the list? The top ten were filled out

by song albums *Forrest Gump* (just over the quarter million mark in three weeks of release), *Reality Bites*, *Above the Rim*, *The Crow*, *The Bodyguard* (still!), *Dazed & Confused*, *Maverick*, *Sleepless in Seattle* and *Philadelphia*. Of current-film song albums, *The Flintstones* was at #14 (101036 to date) and *Speed* was at #21 (but with only 15927 sales so far). What else was on the list? Everything from *Sister Act I* and *II* to *Cool Runnings* to *Singles* to *Threesome*; not to mention old standards *Top Gun* (#16!), *Footloose*, *Dirty Dancing*, *Saturday Night Fever*, *The Sound of Music* and *Rocky IV*, still selling after all these years. Other items included just about every awful and irrelevant song album imaginable, from *D2: The Mighty Ducks* to *Ace Ventura*. Actually, I don't know if these are awful—I have not listened to them nor do I have any intention of doing so. I just know that they have nothing to do with the art of film or film music and exist only to sell records. That they do sell records is depressing. At the least, this explains why the record companies keep putting these things out and shafting the score composers. I'll try to report on more of these SoundScan lists in the future, but we all know what to expect.

-LK

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